

WHY IS A ROGUE NEEDLE EXCHANGE HANDING OUT METH PIPES IN THE U-DISTRICT? **P. 13**

the Stranger

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VOL. 24, NO. 29
MARCH 18-24, 2015
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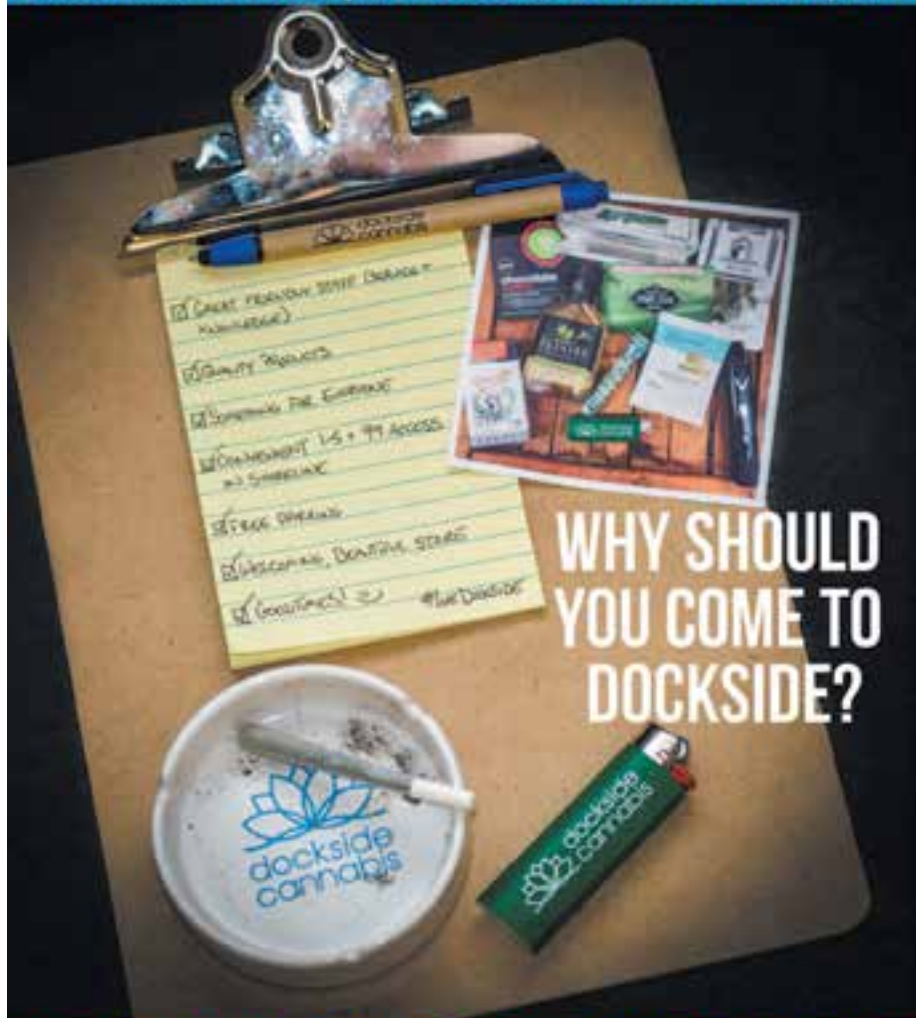
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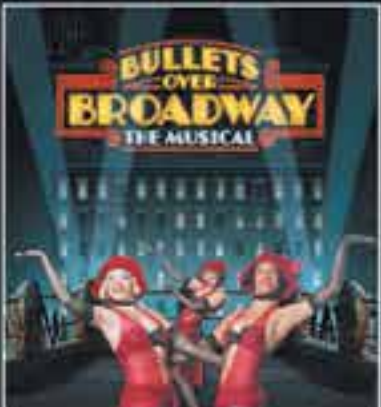
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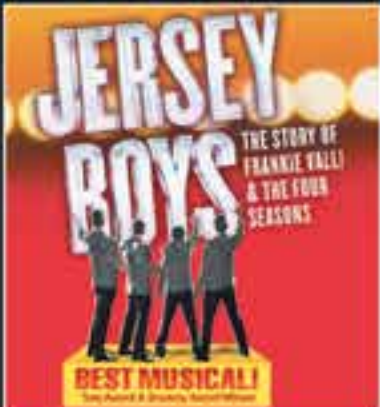
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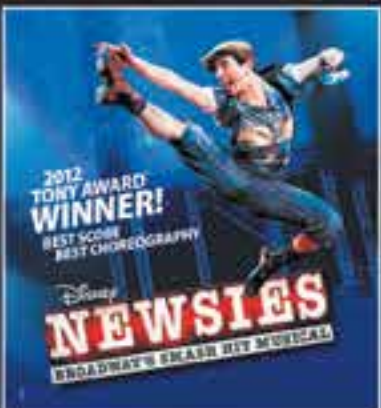
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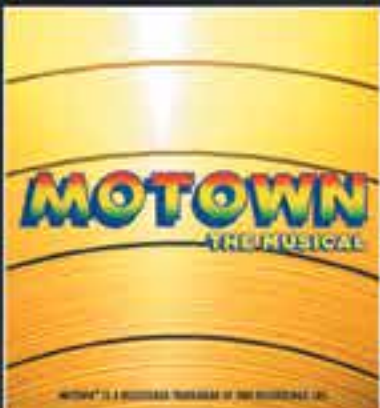
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Section 8 waitlist lottery opens March 23

Seattle Housing Authority (SHA) will open a lottery for 2,500 places on a new waitlist for the Housing Choice Voucher Section 8 Program, rental assistance for people with low incomes to rent from landlords in the private market.

Registration for the lottery will be available online only, from 8 a.m. on March 23 to 5 p.m. April 10, 2015. Registration is free.

To register or learn more, visit seattlehousing.org/waitlist or call (206) 239-1674.



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LAST DAYS

The Week in Review BY DAVID SCHMADER

MONDAY, MARCH 9 This week of foul fraternization, sputtering Scientologists, and literally shitty legal proceedings kicked off with **Bill Cosby**, who today issued his first public statement since dozens of women reported being sexually assaulted by the comedy legend over the past four decades. The statement came in the form of a short video released by Cosby, accompanied by the written introduction: “Dear fans, I hope you enjoy my wonderful video message that’s filled with laughter... Hey, hey, hey, I’m far from finished.” Unfortunately, the accompanying video was not wonderful and contained not a shred of laughter; instead consisting of the 77-year-old Cosby in his pajamas sitting next to a rotary-dial telephone, on which he is having an imaginary conversation with someone he’s encouraging to come to his show: “You know I’ll be hilarious,” mumbles Cosby, to the sound of crickets and slowly failing organs. In closing, allow us to share testimony from **one of Cosby’s most recent accusers: Jewel Allison**, who wrote of her experience in the *Washington Post*. “Like many of the women



HILARIOUS?

who say they were assaulted by Bill Cosby, it took me two decades to gain the courage to reveal it publicly. His accusers—mostly white, so far—have faced retaliation, humiliation, and skepticism by coming forward. As an African American woman, I felt the stakes for me were even higher. Historic images of black men being vilified en masse as sexually violent sent chills through my body. Telling my story wouldn’t only help bring down Cosby; **I feared it would undermine the entire African American community.**” From this gut-punch opening, Allison lays out her struggle of conflicted allegiance, with her decisive realization that the “only legacy at stake is of one entertainer, not of black manhood” finally driving her to speak out. “Soon after I told my story, I ran into a successful African American photographer who asked me, ‘Sister, is it true?’ The tone of his question made it sound like our father had died. ‘I’m sorry, brother, but it is true. Do not let this weaken you in any way,’ I told him.” Thank you, Jewel Allison.

TUESDAY, MARCH 10 Meanwhile in Oklahoma, members of the **Sigma Alpha Epsilon** fraternity spent today abruptly moving out of their University of Oklahoma frat house, from which they were banished after members were caught on video **singing a violently racist song.** Description of the stomach-churning performance comes from CNN: “The students on the bus clap and pump their fists as they boisterously chant, ‘There will never be a ni**** at SAE. You can hang him from a tree, but he can never sign with me.’” It was some foul, foul shit, and Last Days is happy to report that the president of the University of Oklahoma said so publicly. “I have a message for those who have misused their freedom of speech in this way,” said president David Boren at a campus rally on Sunday night. “My message to them is: **You’re disgraceful.** You have violated every principle that this university stands for.”

WEDNESDAY, MARCH 11 It’s a question that has bounced around the universe since the big shebang, most recently finding a home in advertisements for the United Parcel Service: “**What can brown do for you?**” The week continued with an unfortunate attempt at an answer out of Wilkes-Barre, Pennsylvania, where police say a man attempted to avoid arrest by rolling in dog feces. “[Officers] said they observed a man jump from the curb line in front of several moving vehicles,” reported the *Times Leader*. “Officers made contact with [the man] and found him to be allegedly under the influence of drugs or alcohol.” When police threatened to arrest the man, he reportedly dove on the pavement to **roll around in dog feces.** “He then allegedly stated that officers could not arrest him because he is ‘covered in [expletive],’ police said.” The man was given a citation and held in custody until he was sober.



LEGAL DEFENSE?

THURSDAY, MARCH 12 In better news, the week continued with a story out of Kenosha, Wisconsin, that will **warm your motherfucking heart.** The central star in this star-packed



Why Won’t You Accept My Ello Invite?

I’m not usually the kind of person who can’t take a hint, but the situation has escalated and you leave me no choice. I’m sorry to do this in public, but I’ve tried e-mail, text, Facebook private message, and a direct message on Twitter. I’ve called you, Skyped you, pinged you, and poked you, all to no avail. Apparently, there’s no way to get your attention other than traditional media. Even though this is on you, I’m still sorry it had to come to this.

It has now been five months and 13 days since I invited you to join me and thousands of others as my friend and ally in the social-media revolution known as Ello. Your response? Nothing. You neither accepted my offer nor declined it. And I’d like to know why.

Was it something I said? Something I didn’t say? Are you too “cool” for Ello? I see you don’t mind being my friend on other social-media platforms. You had no compunction about liking my recent Instagram photo of a *Better Call Saul* screencap. And did my eyes deceive me, or weren’t you among those who retweeted my retweet of @TheAtlantic’s story about the 20th anniversary of Radiohead’s *The Bends*? So what gives? You only want my friendship in commercially approved social-media zones? Are you just addicted to lurking? You’re making me look like a fucking idiot in front of everyone, and I don’t deserve that. I would NEVER do this to you.

Consider my invitation withdrawn.

I, ANONYMOUS

To submit an unsigned confession or accusation, send an e-mail to ianonymous@thestranger.com. Please remember to change the names of the innocent and guilty.



STEVEN WEISSMAN

NO, I WON’T CALL THE COPS FOR YOU

When you texted asking me to call the cops for you, I didn’t call them—on purpose. I didn’t do anything except bite my finger and listen to what was going on upstairs and feel like shit. You managed to call the police yourself. Nobody got hurt. They made your crazy, violent friend leave without arresting him. And then I had the satisfaction of hearing a cop turn and yell, “Why do you keep letting him back in?” That’s what I want to know. This is the fourth time the cops have come to remove that guy from your apartment and the second time you’ve asked me to get involved. I see where the pattern is going. Do you think you’re a saint for giving a mentally ill homeless kid a roof and a slice of pizza and a fuck every once in a while? What a clueless bastard you are. He needs treatment, and you’re not getting him closer to it. That’s why I didn’t call the cops for you. I heard him yell, “You’re gonna get a broke nose.” And dude, you deserve one.

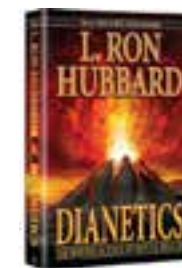
—Anonymous

story: Desiree Andrews, a 14-year-old student at Lincoln Middle School, where she’s a member of the **eighth-grade cheerleading squad.** Andrews also has Down syndrome, and “last season, she was the target of derogatory comments, faces, and bullying coming from some students in the home bleachers during a basketball game,” as the *Kenosha News* reported. “In a real sports hero moment, members of the Knights basketball team Miles Rodriguez, Scooter Terrien, and Chase Vazquez left the floor during a timeout to **tell the bullies to knock it off.**” Since that heartening showdown and its subsequent virality, Andrews—who was inspired to try out for her school’s squad after seeing the cheerleader with Down syndrome on *Glee*—has rightly emerged as the star of this story. But as Desiree’s grateful father told *Kenosha News*, “It didn’t start out that way. It started out when some fine young men stood up for her in a bullying situation. I didn’t want to lose track of that. I don’t want to take away from what those boys did.”

FRIDAY, MARCH 13 Nothing happened today, unless you count the second Friday the 13th of 2015 or Common’s birthday.

SATURDAY, MARCH 14 If there’s one thing Last Days loves, it’s a notorious bully being reduced to a sputtering, foolish mess. And so it is with great pleasure that we report on the hilarious recent doings of the **Church of Scientology**, which is gripped in a full-scale freak-out in advance of HBO’s broadcast of *Going Clear: Scientology and the Prison of Belief*, Alex Gibney’s documentary based on Lawrence Wright’s deeply damning book *Going Clear*. Scientology’s **campaign against the documentary** is being waged across multiple mediums, from full-page print ads to “in-stream” advertising on YouTube videos. (A 90-second clip of Grace Jones performing on *Pee-wee’s Playhouse Christmas Special*, for

example, is preceded by a seven-minute Scientology video denouncing Gibney and *Going Clear*.) Hilariously, the Church of Scientology and its “Freedom Media Ethics” campaign



WATCH 'EM SPUTTER!

have offered zero repudiation of *Going Clear*’s portrait of the church as an abusive cult, instead focusing on **personal attacks of former church members** who served as sources for *Going Clear*. A sample “sponsored tweet” from Freedom Media Ethics: “Which @AlexGibneyFilm

#GoingClear subject charged rent to daughter w/special needs child?” Fittingly, Scientology’s substance-free sputtering has only served to amp up interest in *Going Clear*, which airs on HBO on March 29. Don’t miss it!

SUNDAY, MARCH 15 Speaking of HBO documentaries, tonight brought the finale of *The Jinx*, Andrew Jarecki’s six-part documentary about Robert Durst and the plethora of murder allegations that have accumulated around this aggravatingly unjailed real-estate heir. In a freaky twist, tonight’s final episode was **spoiled by real-life events**, as this morning’s news brought reports of the arrest of Robert Durst on a first-degree murder charge in New Orleans. Here’s hoping some similarly freaky overlap occurs with the Church of Scientology and HBO’s *Going Clear*. ■

Send hot tips to lastdays@thestranger.com and follow me on Twitter @davidschmader. (And always remember to turn off your lava-lie microphone before confessing to killing people.)

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5

North Seattle

**CANDIDATES WHO'VE
ANNOUNCED THEY'RE RUNNING**
 And How Much They've Each Raised So Far
INCUMBENTS ARE HIGHLIGHTED

Puget
Sound

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6

Ballard/Fremont/
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4

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ON THEIR WAY OUT
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 Sally Clark, and Nick
 Licata have announced
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Puget
Sound

Seattle Has a New Way to Elect City Council Members

District Elections Will Drastically Alter City
Politics. Here's What You Need to Know.

BY HEIDI GROOVER

Listen, I get it. It can be really hard to care about local elections. Especially when they're still months away. *Especially* especially when you don't totally understand what's happening.

I'm here to help. See that map? Put it on your fridge, take a photo of it. This stuff is going to be important.

Last time you voted for members of the Seattle City Council, you were presented with just a few candidates, who were running for seats representing the whole damn city. That meant that no matter where you lived, you could vote for whichever among the council's nine seats were up for grabs that year. (And you *are* registered to vote, right? If not, you need to get on that right now at vote.wa.gov.) That free-love nonsense will never happen again. There are *rules* now.

Thanks to a city charter amendment voters approved in 2013, we now have a partially districted city council. This means that instead of all nine city council members being elected by people all over the city, just two of them will be elected this way. The other seven will be elected by voters in the area of town where they live. What that means is that you'll get to have a say in picking three of the nine city council members: the one who represents the district where you live and the two who represent the whole city.

Are you still here? Good, because this is actually a huge deal.

Districts won support from people fed up with how expensive it was to get elected in this town and how easy it was for candidates and council members to ignore far-flung parts of the city that aren't full of people ready to write big checks to their campaigns. That old mess, district supporters argued, created a city council beholden to wealthy downtown interests. Now every part of the city will have a tribute in city hall—and they might get there with less cash and more old-fashioned door knocking.

Because this year's election is the first one under the new system, all nine council seats are up for election at once, and it's getting nuts. Three established incumbents—Tom Rasmussen, Sally Clark, and Nick Licata—have already dropped out, creating a free-for-all for their seats. West Seattle has 11 candidates. And we haven't even passed the deadline for candidates to declare that they're running (that's May 15).

It won't always be quite this hectic. In the future, only the seven district-elected members will be up for election at once, and that'll happen only every four years (*and* when it does, you'll have to pay attention only to the *one* race in *your* district). Then in a year in between those district elections—the same year the mayor is elected—you'll vote for the two citywide seats (the first time this will happen is 2017).

This year, though, everyone is on the ballot, and the results could dramatically change the city council.

Some political types say the new system will offer an easier, cheaper path for grassroots candidates, giving us a more progressive and diverse council. Others say it'll stoke hyperlocal support for neighborhood types, allowing a slate of NIMBY candidates to push the council to the right. And the real cynics say it'll do nothing more than give those same rich power brokers more sway, since they can spend less on each district race and therefore influence more of them. I know! Big stuff!

So, pay attention, and mark these dates on your calendar: The primary election is August 4. The two top vote-getters in that election will be on your general-election ballot on November 3. Again, if you're not registered to vote, get on it. Or we're not speaking anymore! ■

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NEWS SHORTS

BY STRANGER STAFF

IS SEATTLE POLICE REFORM FINALLY HAPPENING? As police chief Kathleen O'Toole approaches the end of her first year on the job, she's making major moves. She **demoted four assistant chiefs** on March 11 and brought in "new blood" to the commanding ranks of the department, including two outsiders—one from Yakima and another from Boston. The shake-up coincided with another promising decision two days later: O'Toole fired a veteran SPD officer for **harassing female crime victims** who he encountered on duty. According to an investigation, Officer Peter Leutz texted one woman at least 109 times, asking at one point, "did u feel something when we locked eyes." O'Toole announced the firing on SPD's website and posted the termination letter. "Your explanation that you were essentially burnt out at work was completely at odds with the nature of your misconduct," she wrote. Leutz can appeal his firing. ANSEL HERZ

EMBATTLED CITY LIGHT CEO ANNOUNCES HE'LL STEP DOWN After more than 11 years on the job, Seattle City Light CEO **Jorge Carrasco** announced he will retire on May 8. The news was framed as voluntary on Carrasco's part, but we can't help but think it has to do with all the controversy surrounding his tenure. Last year, Carrasco—who was the city's highest-paid employee, making about \$250,000—asked for a raise that would have allowed him to make up to \$364,000 a year. (Although the city council green-lit his request, the mayor refused to approve it.) Around the same time, it was revealed that City Light paid Brand.com \$17,500 to **clean up Carrasco's online reputation** after he mistakenly allowed two con men to take \$120,000 worth of copper wire and scrap metal in 2013. HEIDI GROOVER

INSLEE FINALLY BREAKS SILENCE ON PORT'S DECISION TO HOST SHELL'S ARCTIC DRILLING FLEET After protesters, the city council, the mayor, and house Speaker Frank Chopp expressed concerns about the Port of Seattle's quiet decision to host one of the most **potentially devastating fossil-fuel projects** of our time, Governor Jay Inslee finally weighed in. Cornered by *The Stranger* after an event, Inslee said he had directed the Department of Ecology to look into the port's permitting and determined that the state couldn't do squat. So what now? Is Inslee going to use his bully pulpit as "**America's greenest governor**" to demand climate justice from our public institutions? Or is he going to sit back and hope that this nasty business will fade from public memory—and his own legacy? SYDNEY BROWNSTONE

MURRAY AND JAYAPAL TAKE SIDES IN CITY COUNCIL ENDORSEMENTS In a surprise to no one, Seattle mayor **Ed Murray** decided to endorse citywide council candidate **Lorena González**. (González currently works as Murray's legal counsel.) But in a more notable move, freshman state senator and close Murray ally **Pramila Jayapal** (who served on the mayor's transition team) has endorsed Council Member **Kshama Sawant** (Murray's most outspoken critic on the council) in the District 3 election. In the announcement, Jayapal called Sawant a "powerful and unwavering progressive voice in city hall for Seattle's working families." HEIDI GROOVER

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(3/20) Artist in Residence Juan Alonso-Rodriguez
Scratch Night

(3/21) Saturday Family Concerts Zulaika

(3/22) Seattle Festival Orchestra: Orchestral Showpieces

(3/23) Firland Foundation: World Tuberculosis Day 2015

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The Killer Truth About SeaWorld

(3/30) Seattle Arts & Lectures: Ann Hamilton

(3/31) Laurence Brahm
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Why Is This Rogue Needle Exchange Handing Out Meth Pipes?

The People's Harm Reduction Alliance is one of the most daring and innovative needle exchanges in the country. And it's run by users. Five years ago, they started giving out crack stems. Now they're expanding services for methamphetamine users.

BY BRENDAN KILEY

On a sunny afternoon the first week of March, in an alley behind the University District post office, volunteers for the People's Harm Reduction Alliance needle exchange open the doors, set up their outreach table, and begin another afternoon's work.

They greet and chat with clients while handing out clean syringes and other injection tools: little metal containers for cooking up a dose, tiny balls of cotton, strips of latex for tying off an arm or leg (as well as a non-latex option). They also offer kits of naloxone, a drug that can be administered via needle or nasal spray to reverse the effects of an overdose. Two young volunteers from the Hepatitis Education Project encourage people to go inside for free hepatitis C testing. A nearby shelf holds dozens of pamphlets on subjects like proper vein care, which parts of the body are safer for injection than others, what to do if you're with someone who overdoses, HIV and hepatitis C information, a "bad date list" by sex workers about johns who are known to be difficult or dangerous, and so on.

The clients who approach the table seem to come from all over the place: innocuous-looking people in midrange cars, scruffy older gentlemen with baggy clothes and gentle voices, a few cackling, wise-cracking ladies, the occasional jagged and angry young man, and one very young woman who looks painfully timid as she approaches the table. "We love you and respect you," a volunteer reassures her.

It was the kind of afternoon you might expect at any needle exchange, but the People's Harm Reduction Alliance (PHRA) is a little different than most needle exchanges. As an independent operation, not run by any government agency, it offers services you won't find elsewhere. They're willing to hand out many syringes at once, for example, instead of the traditional "one-for-one" policy. And they're willing to hand out more than just needles and naloxone. That afternoon in the alley, volunteers give clients small glass stems for smoking crack and bubble-ended



SHILO MURPHY He's the director of the People's Harm Reduction Alliance. The organization is "peer run," meaning that the board, staff, and volunteer base include active narcotics users.

pipes used to smoke methamphetamine. Syringes, crack pipes, and meth pipes are all technically drug paraphernalia, and handing out drug paraphernalia is technically illegal, though Washington State courts have given public-health officers broad powers to do what it takes to prevent the spread of disease.

Even within the context of lenient local harm-reduction policy, PHRA—which took over the University District needle exchange in 2007—has earned a national reputation for being rogues and experimenters. They pioneer new ideas, like trying to bring crack

and methamphetamine users into the fold, and letting them know there are services and health-care options for them, not just the more traditionally accepted services for heroin users. Because of the HIV crisis in the 1980s, says PHRA director Shilo Murphy, heroin injectors have gotten decades' worth of attention from the public-health community that has passed other drug users by.

Five years ago, PHRA began handing out glass stems to crack users to help prevent the spread of hepatitis C. The thin glass tubes used to smoke crack get very hot, sometimes

blistering users' lips, and blisters on lips make shared stems a potential vector for infection. Murphy says this was a controversial move, but PHRA did it anyway. They let local law enforcement know what they were up to, but the police never interfered.

After PHRA took the initiative, other needle exchanges around the country began to follow suit—although the effectiveness of the crack-pipe program is still unknown. A 2008 study by the National Institutes of Health concluded that transmission of hepatitis via crack stems "seems possible," but ►

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KELLY O

METH PIPE *The PHRA started passing them out earlier this month.*

◀ a 2012 study published in the *Journal of Public Health* found no significant connection between sharing crack pipes and hepatitis. (Both studies also said there needs to be more research.) PHRA provides crack stems anyway—not because of some robust data anyone in the organization could point to, but because the local community of crack users asked for them. Public-health-run needle exchanges are still too timid to do this work. You can imagine what Fox News would do if it got wind of a government-funded agency handing out crack pipes.

PHRA cofounder Tom Fitzpatrick, a medical student, says the crack-stem program has had one undeniable effect: It's diversified PHRA's client base. The community they served used to be "very, very white," he says. "Whether it's correlation or causation I don't know, but since we began handing out crack pipes, the percentage of people who come here and identify as white has decreased every year." (PHRA conducts annual surveys

You can imagine what Fox News would do if it got wind of a government-funded agency handing out crack pipes.

and elections, where users can vote on what they'd like the organization to do differently—like hand out crack pipes.)

A few weeks ago, PHRA quietly launched its latest project: providing pipes to methamphetamine users. Meth can be consumed several different ways, but injecting it is said to pack the most punch. (Preparing a meth injection is similar to preparing a heroin injection—the drug is mixed with water, but isn't heated.) Smoking is generally considered a safer way to take any drug than injecting it, especially if there's a risk that you're injecting with a needle that has been used by somebody else. But handing out meth pipes has another more long-term benefit: starting a conversation with meth users.

As Allan Clear, executive director of the Harm Reduction Coalition in New York City, puts it, "If you want to engage with drug users and build their trust, you have to provide something meaningful to them. A stem or a pipe helps build that relationship... it makes it more likely that they'll return for advice or medical care if you have provided them with something useful in your first interaction—something you didn't have to give them."

In the alley behind the post office, Murphy, the PHRA director, makes the point a

little more strongly: "Drug users need more respect and love," he says. "Why is it always us that has to step up? Because we're drug-user run instead of run by bureaucrats?"

PHRA, like some other independent needle exchanges, is "peer run"—meaning that the board, staff, and volunteer base include active narcotics users.

Just then, Murphy calls out to a client as she steps away with a new meth pipe: "We love you! We love you just the way you are!"

Shilo Murphy came out as an active opiate and cocaine user in 2011 at a national harm-reduction conference in Austin. While sitting on a panel, he told the stunned audience that "heroin saved my life" and that he had no intention of quitting. The reaction was swift and strong, especially among harm-reduction experts who see needle exchanges as a short-term solution to a long-term problem, and treatment and abstinence as the eventual goal. One renowned needle-exchange leader told Murphy he'd set the harm-reduction world back 25 years.

But Murphy maintains an unapologetically activist stance. Shortly before his watershed moment in Austin, he'd founded the first chapter of the Urban Survivors' Union (also called the "users' union"), an advocacy group for people who use more stigmatized drugs such as heroin and methamphetamine. To become a member of the USU, you have to be a user—marijuana doesn't count. The idea for the users' union occurred to Murphy after a PHRA member described him as a hero. He didn't think that label could possibly apply to him. "I thought, 'Heroes don't use heroin,'" Murphy says. "The union came out of my own inner struggle."

"Our program is run by drug users for drug users," Murphy says about PHRA. "Our program is a reaction to our community's needs... we don't provide a service that's pretty, we provide a service that's necessary." Then he repeats his frequent refrain: "I'm a drug user and I'm proud."

The meth-pipe project could be PHRA's most controversial move yet. Unlike crack pipes, meth pipes are not suspected to have any more infectious potential than marijuana pipes. Murphy thinks PHRA is the first group to distribute meth pipes in North America—and he's proud to be doing it. Usually, Canada beats the United States to the punch on harm reduction for hard-drug users. Clear, of the Harm Reduction Coalition in New York City, says he isn't 100 percent certain that PHRA is the first to pass out meth pipes. Regardless, he says the organization has certainly "taken the leadership role on this."

Just like the crack stems, PHRA is ►

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BRENDAN KILEY

BEHIND THE POST OFFICE IN THE U-DISTRICT “People who inject meth would come to the table and say, ‘I’m only grabbing these needles because I don’t have access to a pipe,’” Murphy says.

◀ offering meth pipes primarily because its clients have said they want them. “People who inject meth would come to the table and say, ‘I’m only grabbing these needles because I don’t have access to a pipe,’” Murphy says. “Eventually, I was handing them needles and I’m like, ‘This is dumb.’” He points out that men who have sex with men and inject methamphetamine have the highest rates of HIV infection in King County. Why not give them the option to smoke instead?

Kris Nyrop—who ran the University District’s needle exchange before PHRA, back when it was under the aegis of a group called Street Outreach Services—says smoking drugs is generally preferable to shooting them, and not just because of the potential for infection. “Every time you put a needle in your arm, you run the risk of hitting an artery and losing a finger or thumb or a whole appendage,” Nyrop says. “As part of the general public-health, harm-reduction thing, I would encourage people to smoke their drugs instead of inject them.”

But not everyone agrees that handing out meth pipes will have a significant impact on public health. Susan Kingston, who worked with King County’s HIV/AIDS prevention program from 2002 to 2008 (a high-water mark of meth use among gay men), says she’s a little perplexed by PHRA’s meth-pipe initiative. Kingston knows better than anyone that men who have sex with men and inject meth have high rates of HIV. But she says that’s because of the sex, not the meth: “The primary mode of transmission was not the injection, but unprotected sex while high on methamphetamine—and lots of it.”

Methamphetamine injectors, she says, use relatively few needles, injecting once a day or even once a weekend. Regular opiate users, on the other hand, tend to inject several times a day. In her mind, giving out pipes isn’t really addressing a major, population-wide health concern and burns up resources that could be used to address more urgent problems. During our interview, she even questions the newsworthiness of this article, saying the pressing harm-reduction story right now is about pharmaceutical companies “jacking up” prices for naloxone just as opiate-overdose-prevention programs are finally getting more traction with the public and demand for the drug is increasing. “I guess that’s just capitalism and entrepreneurialism at its best,” she says. (For the record, King County public health officials say the naloxone price hikes have not affected their access to naloxone because the county qualifies for a federal program to provide medications to the public at significantly reduced rates—but, they ad-

mit, things are unstable and could change at any time.)

“Smoking would, in theory, reduce your risks,” Kingston says. “I’m all for providing drug users, if they’re not going to quit, any measure to make their drug use safer.” But she questions the logic behind devoting resources to any program, such as the distribution of meth pipes, that isn’t going to show a statistically significant return on the

“Harm-reduction programs, the activist ones, begin work in an environment where what they’re doing isn’t strictly authorized.”

investment. “I don’t dismiss this as a potential harm-reduction strategy that would have a benefit for individuals,” she says. “But on a larger scale, I don’t think it’s going to have a big impact.”

That difference between the PHRA approach and Kingston’s approach—*give the people what they want* versus *give the people what the data says they need*—reveals a difference between user-union needle exchanges and government-run needle exchanges. “Harm-reduction programs, the activist ones, begin work in an environment where what they’re doing isn’t strictly authorized,” says Clear. The very first needle exchanges in the country were committing crimes by distributing drug paraphernalia, but the HIV crisis led 27 states—including Washington—to carve out explicit exemptions for them.

Crack stems and meth pipes do not enjoy similar legal protection.

Clear argues that independent operations like PHRA are vital for staking out new territory that is not officially sanctioned (yet) and widening the bandwidth for what government-run programs might be able to get away with in the future. It’s not unlike the old conventional wisdom of politics—radicals make extreme demands to broaden the political field, giving mainstream parties more room to maneuver while still appearing moderate. We need people at the fringes to change what mainstream culture will eventually consider acceptable.

Activist needle exchanges in New York are starting to experiment with supervised-injection sites, which aren’t legal but could ▶

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◀ reduce the number of deaths and infections associated with opiate injections. (The only legal supervised-injection site in North America, called Insite, is located in Vancouver, Canada.) “If you run a syringe exchange and do it indoors, you spend an awful amount of time figuring out how to patrol the bathrooms,” Clear says. “People swear they’re not going to inject drugs in there, but then they do. So switch it around: If people are already injecting, how do we make it safer?” One New York program, he says, has installed a countertop (a more sanitary place to prepare an injection than a toilet seat) and an intercom to check on people if they’ve disappeared for a worryingly long period of time.

Independent activist groups can get away with that—and take the political heat, when it comes—without jeopardizing their jobs, their funding, or the services they provide to their clients. While organizations like PHRA are occasionally accused of being reckless, they have the luxury of operating without the same degree of fear. King County doesn’t provide funding to PHRA, although it does provide some in-kind support, including roughly 40 percent of PHRA’s syringe stock. PHRA is funded primarily by foundations and private individuals who support its work, even if it pushes at the boundaries of what’s legal or considered acceptable.

“That’s the history of harm-reduction movements in the US,” Clear says. “Those

“I’ve been really frustrated with health departments, and I’ve done my share of screaming and yelling.”

activist programs, underground programs, are in the vanguard. They make the connections, do the outreach, do the HIV and hepatitis C prevention. Then they see if they can get health departments to do something about it afterward.”

In many parts of the country, underground and user-union exchanges are all people have. In Greensboro, North Carolina, government-run syringe exchanges don’t exist, because they’re against the law. “Things that are accepted as totally okay in Seattle are illegal in North Carolina,” says Louise Vincent of the Urban Survivors’ Union. The organization was founded in Seattle but went national in 2013. Vincent is now the president of the USU Greensboro chapter. She admits she’s been arrested many times for her own drug offences, but also says she’s been arrested several times for simply doing harm-reduction work. On one occasion, she was charged with heroin possession for having used syringes in a biohazard container, she says. (Robert BB Childs of the North Carolina Harm Reduction Coalition confirmed the risks of running a syringe exchange there, saying, “There have been arrests in North Carolina related to syringe exchanges.”)

“North Carolina is conservative,” Vincent says. “We are backward.” And being “backward” comes with real costs. According to a 2011 report by the Centers for Disease Control and Prevention, the Greensboro area has one of the highest rates of HIV infection in the United States—and is number one for HIV infection among women. King County, on the other hand, has one of the lowest rates for HIV infection among injection-drug users in the country.

Vincent says that when she learned about the harm-reduction movement 10 years ago, “I really felt like I’d found something wonderful—something that made sense, was based in science, and was compassionate.”

Users are among the most likely people to be cut out of social-services programs, she says. “If you can’t abstain or won’t abstain, you are told to leave treatment until you’re ready,” she says. “Basically, ‘Come back when you’re well.’ It’s outrageous, when you think about it.”

Regg Thomas, current president of the USU Seattle chapter and former volunteer with PHRA, says the stigma against drug users is more dangerous than the drugs themselves—the shame, the furtiveness, and the cycle of incarceration make users’ lives unnecessarily perilous. Thomas speaks from firsthand experience: He’s 48, has been using methamphetamine off and on since his early 20s, and has been to prison several times. “The users’ union is all about undoing the stigma against drug users laid out by the war on drugs,” he says. “Of course, we don’t have any problem with people abstaining, but if you’re going to use, I want you to be the safest user you can be.” He says activist and user-union-type programs like PHRA are on the front lines of changing attitudes that could eventually change legislation.

Michael Hanrahan, who manages King County’s HIV/STD prevention program, cautions against thinking there’s any significant schism between independent and government-run needle exchanges. “I don’t think there’s any more tension there than there is among alternative newspapers,” he says. “Weekly newspapers have different approaches, but they have more in common than differences.”

He points to the origin of King County’s syringe-exchange program in 1989 as an example—that was a collaboration between public health officials and activists from ACT UP, who pushed for an exchange while the county worked to align support from the mayor, the police, the county executive, and the city and county councils. Within three months of ACT UP’s start date for the syringe exchange, the county public-health department was able to assume responsibility for the program. Hanrahan also points out that King County has supported PHRA for a long time—like the syringes it donates—and that independent needle exchanges aren’t the only ones that respond to clients’ needs. “We talk to our clients with quite a bit of regularity,” Hanrahan says. “Suggestions and requests that people make pretty often find a way into the program.”

But Clear says the partnerships between activists and government-run needle exchanges aren’t always so amicable. “I’ve been in that position, I’ve been really frustrated with health departments, and I’ve done my share of screaming and yelling,” he says. “And there are a fair number of idiots working in public health—just like there are a fair amount of idiots in activism and harm reduction. We can be shrill and annoying.”

Out behind the post office in the University District, Murphy talks about trying to reverse the lack of solidarity in the drug community. “When we first had crack pipes, injectors would ask why,” Murphy says. Five years later, he thinks the heroin injectors and crack smokers are getting closer to seeing themselves as part of the same constituency. Moving the organization to become more inclusive of methamphetamine users is the logical next step. PHRA’s work is not just about preventing infections and overdoses, and not just about getting new faces to the table to see what other programs might be available to them.

“It’s about creating a community,” Murphy says. “Our thing is that whoever you are, you should be the best damn drug user you can be.” ■

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MAR 18

'L.A. Confidential' FILM

There are two **great neo-noirs** in the 1990s. One is Carl Franklin's masterful *Devil in a Blue Dress*, and the other is Curtis Hanson's flawless *L.A. Confidential*, which features **peak performances** by Kim Basinger, Russell Crowe, Guy Pearce, and Kevin Spacey. The film is so good that not once does it miss a single noir target—indeed, the villain, like all great villains in Hollywood, **lives in a modernist palace**: Richard Neutra's Lovell House. The movie is based on a novel of the same name by the great James Ellroy. (Central Cinema, 1411 21st Ave, central-cinema.com, 9:30 pm, 99¢) **CHARLES MUDEDE**

THU
MAR 19

'The King and the Mockingbird' FILM

This is one of those storied animated oddities (like *The Thief and the Cobbler*) that's consistently cited as **influential and revelatory** by top animators (notably Miyazaki, Takahata, and *The Iron Giant's* Brad Bird) and yet hovers pretty low on the public radar and is quite hard to come by. It's French and was created over a span of **more than 30 years**, finally receiving its limited release in 1979. In 2013, it was restored and rereleased, and it **stands before us today** with this

brief engagement at Northwest Film Forum. (Northwest Film Forum, 1515 12th Ave, nwfilmforum.org, 8 pm, \$11, March 19–22) **KRISHANU RAY**

'...that language is shaped air...' MUSIC/ART

Ann Hamilton's *the common S E N S E* exhibit is about many things (language, zoology, history) but revolves around touch as "a sense **common to all animal species**," so it's fitting that local **composer Juan Pampin** would find inspiration in it: Sound is a medium inseparable from the tactile space it inhabits. Commissioned by the Seattle Chamber Players, *...that language is shaped air...* is a collaboration between the orchestra (flute, cello, percussion) and the **mechatronic "bullroarers"** built by Hamilton, an ancient ritual instrument whose otherworldly electro-acoustic drones fill the Henry's basement like amplified ghosts. (Henry Art Gallery, 4100 15th Ave NE, henry-art.org, 7 pm, \$10 museum admission) **KYLE FLECK**

FRI
MAR 20

Lament for the Makers BOOKS

If you're planning a wedding, call a wedding planner. Want a wild fraternity party? Hire a jam band. But when it comes to **mourning poets who died** in 2014 (including Mark Strand, Amiri Baraka, Galway Kinnell, and others), you can't do better than a roomful of living ones—Ed Skoog, Rebecca Hoogs, Zubair Ahmed, Maged Zaher, and others—**reading from the work of the departed**, which is exactly what this event promises. Our pleasure may be all vainglory, but **poets eulogizing poets** with poems is as good as this false world gets. (Hugo House, 1634 11th Ave, hugohouse.org, 7 pm, free) **SEAN NELSON**

SAT
MAR 21

Queen Crescent, Your Heart Breaks, Nudity MUSIC



If you've been missing the stoned riffs of Portland's disbanded Purple Rhinestone Eagle (only every fuck-ing day), guitarist/vocalist Andrea Genevieve has a new project **worthy of your best velvet cape**: Oakland's Queen Crescent. It's a slow-burning, psychedelic crystal-ball trek toward the future by way of the past, plus intoxicating flute. Intoxicating flute, I said! Rounding out **this most righteous bill** are the burning-cowbell, heavy-ass 1970s Midwest cool-uncle rock of Olympia's Nudity, and Your Heart Breaks—the **ever-evolving indie-pop adventure** of Seattle's Clyde Petersen. (The Future, queencrescent.com/shows, 7 pm, all ages) **EMILY NOKES**

SUN
MAR 22

Kill the Keg! MUSIC/BEER

Who says Capitol Hill is exclusively the land of the \$18 hamburger and the \$13 "street taco"? It's also the home of the newly reopened Chop Suey. It doesn't matter that you bounced your rent check and **had to donate plasma** to get that case of Top Ramen—you can still see some excellent local bands (So Pitted, Gang Cult, Prison, Bod) and drink your own weight in beer! It's \$5 at the door, and \$1 for a pint of draft beer **until you're drunk as a skunk** or the keg runs dry—whichever comes first. (Chop Suey, 1325 E Madison St, chopsuey.com, 4 pm, \$5, 21+) **KELLY O**

MON
MAR 23

'Kumiko, the Treasure Hunter' FILM



One reason to recommend *Kumiko, the Treasure Hunter*, a film based on the strange story of a Japanese woman who died while **searching for the loot** buried by Steve Buscemi's character in *Fargo*, is Sean Porter's cinematography. The film represents some of the best work by Porter, who has close ties with Seattle's film community. The director of *Kumiko*, David Zellner, clearly gave Porter a lot of room to work some **seriously beautiful visual magic**. Each scene catches the eyes with its tones and colors. Porter has arrived in this **sad film** about mental illness. (SIFF Cinema Uptown, 511 Queen Anne Ave N, siff.net, \$12, March 20–26) **CHARLES MUDEDE**

TUE
MAR 24

Rare Air with Randy Jones MUSIC



Rare Air is a sporadic event dedicated to the most **adventurous ambient and new age music**. Headed by DJs Explorateur and Veins and augmented by Christian Petersen's dream-toned visuals, it features spacey compositions by artists like Iasos, Suzanne Ciani, and **Mountains**—it sounds enveloping on Q's powerful system. (Disclosure: I help organize Rare Air.) This installment includes a live set by reclusive Madrona Labs synth inventor/producer Randy Jones. His **mercurial, texturally inventive** electronic works have earned him slots at the prestigious Decibel and MUTEK festivals. (Q Nightclub, 1426 Broadway, qnightclub.com, 9 pm, free, 21+) **DAVE SEGAL**

Mod Carousel, Boylesque Sensations, performing at 2014 Moisture Festival. 2015 Moisture Festival runs 3/19-4/12 at various Seattle locations. Photo Credit: David Rose Photography



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Image: *Twelve High-Ranking Kiowa Men* (detail), ca. 1880, Julian Scott ledger Artist B (Ka'igwu [Kiowa]), Kiowa and Comanche Indian Reservation, Oklahoma, pencil, colored pencil, and ink on paper, 7 1/2 x 12 in., Diker no. 059 LD, Courtesy American Federation of Arts.



ARTS

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The Little Bar That Actually Could: The Hideout Celebrates 10 Years of Being and Selling Art

Owner Greg Lundgren Looks Backward and Forward

BY SEAN NELSON



MEGUMI SHAUNA ARAI

THE HIDEOUT Why do you think they call it “happy hour”?

As construction cranes loom and news feeds clog with elegies to bygone hangs, it's a pleasure to report that at least one little bar that could actually could. The Hideout, a dark, signless outpost of art husbandry and behavioral decadence tucked away on Boren, will celebrate its 10th anniversary Friday night. Originally conceived by founders Jeff Scott and Greg Lundgren as a performance piece with an intentionally limited lifespan, this bar-as-installation/installation-as-bar has defied the expectations of owners and patrons alike to become that rarest of rarities: an independent, artist-friendly public space that thrives in direct proportion to the threat posed by Seattle's ongoing mutation. If all goes well, the party will also be the debut of the two-volume *Hideout Omnibus*, a 1,260-page compendium of original writing, drawing, drink recipes, photos, and press releases generated by the bar's first decade—it's an impressive document by any measure. While preparing for the big night, Lundgren took a moment to answer a few questions about the past and future of his precocious brainchild.

How is a bar a piece of art?

Is the Hideout a piece of art? Is it a performance or an installation or a sculpture? I don't know. It's never pretended to be a museum or a gallery, but it really is a different kind of bar. We wanted people to walk in and have an ex-

perience—to be inspired and surrounded by the painters that work in this city. To feel encouraged to draw or write for our in-house zine (the *Vital 5 Review*) and not feel intimidated by art. Since the beginning, we've given drinking grants for Discreet Theatre (performing without acting like you are performing), hung 90 to 100 pieces of local art on the walls, programmed a vending machine with short stories and small sculptures and all sorts of objects, curated our Tink Tank back by the men's bathroom, and served as a meeting place for people to talk about ideas. The Hideout has hatched all sorts of projects and new relationships.

It's brokered more than a hundred people with their first art purchase. Does that make it a piece of art? It could be argued, but more importantly it is a place that doesn't judge, that doesn't serve one group of people, that inspires and encourages people to talk and dream and be themselves. Maybe it isn't art, but it is a good description of what I want art to be.

How has your conception of the project been changed by the reality of doing it?

My original idea was to have a minimal selection of alcohol. Maybe one high-end and a low-end bottle of each spirit. Keep it simple. But that changed really quickly with the hire of Archer Brown, who had his own ideas about bartending, and we were smart enough to listen. The Hideout emerged as one of the

first craft cocktail bars in Seattle, primarily due to his talents and vision. And we added Baby Ketten Karaoke a while back, just because Ivan [the proprietor of Baby Ketten] really operated on a higher level than what you typically find. But other than that, our directive has remained pretty consistent. We will never have a television set. We will never serve Red Bull. We will always be a refuge for a great diversity of people. If we had opened

An independent, artist-friendly public space that thrives in direct proportion to the threat posed by Seattle's ongoing mutation.

on the Pike/Pine corridor, we would have had to contend with much greater issues. We probably would have made a lot more money, but it would have transformed us into something that we didn't want to be. I guess that is the perk of being off the beaten path.

How much longer can you keep it up?

Originally we viewed it as a five-year project—like a long theater run. If it tanked, we could button it up; if it did great, we could extend the run. At the five-year mark, we realized that you don't shutter things that are

fun and profitable, and all of our staff was dedicated to keeping it going. Eventually the building will be torn down to make way for an expanded Virginia Mason, but at this point, we are committed to staying put until the building gets torn down. Maybe that is three years. Maybe it is another 10. It will all come to an end, and still be a shorter run than *The Phantom of the Opera* or *Cats* had. ■

BOOKS

No Other Road: A Reflection on *The Book of Nightmares* and the Death of Poet Galway Kinnell (1927–2014)

BY GABRIEL HELLER

Everyone in line at the cafe was staring at the screen of a phone. I was scrolling through the *Times*, trying to kill some time, waiting. That's when I saw it: “Galway Kinnell, Plain-Spoken Poet, Is Dead at 87,” the headline said.

My eyes welled with tears. That doesn't happen too often. Me crying in a cafe while reading the news. Even these days when the news is always so fucking sad.

Well, I wasn't really crying. Just tearing up for a second.

How could Kinnell be dead? I thought. How could someone who'd reckoned so thoroughly with death actually die?

A ridiculous thought, of course. As if death could be defanged by a poem.

*

I was 20 years old when I first encountered *The Book of Nightmares*, Kinnell's fragmented, hallucinatory book-length masterpiece.

PREVIEW

Lament for the Makers
Fri March 20, Hugo House, 7 pm, free

Published in 1971, at the height of the Vietnam War, it is a poem about the intimacy of opposites, of extremes: sanctity and horror; birth and decay, love and death; the transcendent and the brutally ugly are mashed up against each other.

In its sheer visceral intensity, the poem blew me away like few works of literature had.

Some years later, I went to New York University to get an MFA in fiction writing. Kinnell, who helped found the creative writing program in the early '80s, was still teaching there, but the poetry and fiction programs stayed mostly separate from each other, and I rarely crossed paths with him. Once in a while, I'd see him in the department offices or at readings, but I never overcame my shyness and went up to him to say how much *The Book of Nightmares* had meant to me.

*

At this cafe in downtown Manhattan, they throw two shots of espresso in the iced coffee, which is why I like it. It wakes me up.

I move closer to the counter. Everyone around me looks beautiful, immortal. I think of Kinnell's kids, Fergus and Maud. They were babies in the poem. They would be middle-aged now. Their names are etched into my mind.

*

After my own kids are asleep, after I've given them dinner and a bath and brushed ►

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RICHARD BROWN

GALWAY KINNELL 1927–2014.

◀ their teeth and read *Curious George Goes to an Ice Cream Shop* five hundred times in a row to my son, I take *The Book of Nightmares* off the shelf and crack it open for the first time in years and read most of the poem out loud to myself in the living room.

Eighteen years later, it still strikes me as a profound, visionary work.

Rilke, perhaps the greatest modern poet of death, envisioned a poetry meant not to resurrect God, an impossible task, but to restore, independent of God, the sacred meaning of life in the face of death.

Kinnell's death-ridden poem begins with the birth of Maud and ends with the birth of Fergus. The whole poem seems to spring from a newly felt awareness upon the birth of his daughter: A child is born not only to live, but also to die—a truth as simple as it is unfathomable.

Like Rilke in the *Duino Elegies*, a work that shadows *The Book of Nightmares*, Kinnell attempts to bring death close, to restore its intimate relation with life, to peer as deeply as possible into its inescapable reality, as he hungers for some deeper, truer meaning inside a war-hungry, relentlessly commercial society.

*

In the morning, my 5-year-old daughter comes into the bedroom where I'm trying to write.

Why don't you get your book and read while I work? I say.

I'm reading what you're writing, she says, curling up in my lap.

I go on typing, deleting, typing until she says, I know that word.

Which word? I ask, startled. Somehow I can't get my mind around the fact that she's actually starting to read.

She points to the screen. D-I-E, she says, smiling. Why did you write that word?

Because I'm writing about a writer who died, I say as matter-of-factly as I can muster.

*

In his strange, brilliant book *Madness and Murder* (I'm all about lighthearted titles these days), the psychoanalyst Michael Eigen writes, "I used to imagine in New York City there should be little boxes on the street like little phone booths. They would be scream booths. People could just go into them when they needed to and scream. They would be a screaming place."

*

I take my daughter to her ballet class at

Brooklyn College. I sit in the waiting room, while she goes into her class, and I read *The Book of Nightmares*.

Eighteen years ago what most captivated me about the poem was the raw disjointed flow of its intensities, its high wisdom-seeking ambitions.

This time around what hits hardest is the remarkable tenderness:

When I sleepwalk
into your room, and pick you up,
and hold you up in the moonlight, you
cling to me
hard,
as if clinging could save us. I think
you think
I will never die, I think I exude
to you the permanence of smoke or stars,
even as
my broken arms heal themselves around
you.

*

When my daughter comes out of class, she wants to sit at the table in the middle of the room and draw with the other kids, and I'm happy because that means I get to read some more.

After a while, she comes over to me and says, Daddy, I made you something.

What is it? I ask.

She hands me the picture.

It's a horse, she says.



*

Sometimes I pick my children up, and awe and terror touch. I can feel time washing over us.

It's like a nightmare.

The poets of our youth are dead. The babies are middle-aged. It's so hard to pay attention, to face reality.

The poet is there to push against delusion—there to perform his ancient poet's duty: to grab you and shake you. All of you pressed into the small deathless screens of your phones.

Wake up, he whispers in my ear. ■

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Images: Madeleine Albright wearing Liberty designed by Oja Bakker.
Photo: Diana Walker

Read My Pins: The Madeleine Albright Collection has been organized by the Museum of Arts and Design, New York. Generous support for the exhibition was provided by Ben Simon and for the exhibition catalogue by St. John Kniss. The local presentation of this exhibition is curated by Stefano Gabiani.

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TANYA IZADORA

WE ARE PROUD TO PRESENT A PRESENTATION... *A squirm-inducing pressure cooker of a play about one multiethnic (and very unhappy) theater ensemble.*

THEATER

We Are Proud... Is a Pressure Cooker of a Play

The Uncomfortable,
Necessary Discussion of
Race, Privilege, and Power

BY BRENDAN KILEY

There is something unnerving, almost neurotic, about watching a play with the house lights up, when the performers can see the audience, and the audience can watch itself. (At least it is for this critic, who thinks it only polite to keep his note-taking inconspicuous, which becomes impossible when the audience is part of the scenery.) But some plays inflict their best damage at close quarters.

Pony World's pressure cooker of a play with its impressively long title—*We Are Proud to Present a Presentation About the Herero of Namibia, Formerly Known as Southwest Africa, from the German Sudwestafrika, Between the Years of 1884–1915*—is a case in point. Consider this moment, roughly halfway through the production: Playwright Jackie Sibblies Drury has dropped us into a rehearsal room with a multiethnic theater ensemble (one black woman, one white woman, two black men, two white men) as they try improv exercises to help them develop a show about the Herero, an African people who were nearly exterminated by German colonists in what is considered the first genocide of the 20th century.

This is, of course, a blueprint for catastrophe. After a moment of tension, the black woman—who also seems to be the ensemble's de facto director—tries to redirect the energy in the room by giving an impassioned speech about a photograph of a Herero woman she found in an issue of *National Geographic*. "It was," she concludes, "like I was having a conversation with my grandmother."

The white woman immediately hunches over to improv the black woman's grandmother. As the stage directions say: "It's not okay."

"Ooooooh, chil," the white woman says. "Oh hell no," says one of the black actors, but the ensemble keeps going—white actors trading off the grandma character and talking about cornbread in a painful attempt at patois. "My grandma wouldn't have said that," the black woman says, nearly losing her control of the room (and herself) for the first time. "You ain't never met me, girl," scolds a white actor. As you might imagine, things quickly go to shit.

But at that moment, the expressions of the audience members—roughly 35 people in the tiny New City Theater—were nearly as compelling as the performances. The crowd was mostly white but not exclusively so, and their faces ranged from gape-mouthed horror to puckered revulsion to red-faced embarrassment. The play was making us squirm, and Pony World Theatre (especially set designer

**The mostly white
crowd's faces ranged
from horror to revulsion
to embarrassment.**

Suzi Tucker and lighting designer Angelo Domitri) was making us watch ourselves squirm.

We Are Proud is an especially piercing show for this moment—over the past eight months, the Seattle theater community has been having an unusually intense conversation with itself about race. This summer, for the first time in its 60-year history, the Seattle Gilbert and Sullivan Society faced strong pushback for its "yellowface" production of *The Mikado*, which featured no Asian actors. (That story went national, with CNN, NBC, and the *Wall Street Journal* wading into the controversy.) A production of *Othello* starring a non-African American actor—whose father was from India and whose mother was an enrolled Chippewa—kicked off a vigorous discussion about how lighter-skinned people have access to a greater range of roles while darker-skinned people are usually only tapped to play "racial-

ized" ones. And the announcement that John Langs—a respected director among fringe and big-house artists—would take over ACT Theatre prompted some questions about why the people leading the city's performance institutions, no matter how individually talented

REVIEW

**We Are Proud
to Present a
Presentation
About the Herero
of Namibia,
Formerly Known as
Southwest Africa,
from the German
Sudwestafrika,
Between the Years
of 1884–1915**
Pony World Theatre
at New City Theater
Through April 4

and well-meaning, are almost universally white men.

In that context, watching *We Are Proud's* self-satisfied, liberal white actors stumble all over delicate racial terrain—and watching their inability to stomach any criticism for doing so—is especially harrowing, and even more so with the lights up.

Directed by David Gassner, the ensemble manages to exhume moments of gal-lows comedy even while they tighten their squeeze on us. The chemistry is especially charged between G. To'mas Jones and Jason Sanford, the black male actors who are both allies and adversaries—the former is darker-skinned and more outwardly skeptical of the white actors, while the latter is more game about the goofball “process” but

quick to bristle at any implication that he's not “black” enough.

We Are Proud is a meta-theatrical, highly self-aware play (after one improv exercise that leaves Jones's character on the floor, the black woman, played by Dedra Woods, says to the room: “Can we help Black Man up, people?”), but that only seems to amplify its force. Drury uses the petty power games of a rehearsal room to dramatize the life-and-death power struggles that resulted in 80 percent of a people being wiped out over four years. That contrast itself is a source of grim comedy. *We Are Proud* doesn't hide what it's manipulating to get its point across—like a magician who shows us how the trick is done, but still makes us gasp at the end. ■



Video/Yoga

ART/YOGA Thurs March 19, Henry Art Gallery (4100 15th Ave NE)

This free (with gallery admission) and open-to-the-public yoga class happens every third Thursday at 12:30 p.m., and according to the Henry website, is “taught side by side with video art, creating an immersive visual and yogic experience that activates and engages all the senses.”

Nearby snack: Portage Bay Cafe (4130 Roosevelt Way NE) has the best toppings bar in town (a wonderment of syrups, fruits, nuts, and more) for those who wish to get down to business with their order of pancakes or French toast. Three words: Whipped. Cream. Bowl. Best to visit *after* the yoga.

Hypatia Lake, Wind Burial, the Purrs
MUSIC Sat March 21, the High Dive (513 N 35th St)

Sometimes you're out and about and someone hands you a record and, unrelatedly, on the ride home, your friend hands you their fancy new vaporizer pen that gets you so stoned that you get inside your apartment, put on the record (*Wind Burial's We Used to Be Hunters*), sit in the chair closest to the speakers, and allow the deep waves of post-psych to hypnotize you while you consider all the nice lamps and Christmas lights in your living room for the entire duration of the record. I bet you can be half as stoned to see them live and still have a reasonably epic experience.

Nearby Snack: Go to Pie (3515 Fremont Ave N) and get a sweet or savory pie—or both—in a convenient handheld size.



Felt-a-Thon

CRAFT Sat March 21, Pocket Theater (8312 Greenwood Ave N)

Ramble over to Seattle's very first Felt-a-Thon—a charity event benefiting Habitat for Humanity—during which local puppeteers and artists will attempt to make 12 puppet videos in 24 hours! What! This also coincides with World Puppetry Day! What! (???) (!!!)

Nearby snack: While I have never been to a Wing Dome (7818 Greenwood Ave N), I've talked to enough exuberant people throughout the years to understand that this is A GREAT PLACE TO EAT SO MANY WINGS! (!!!)

Rare Air

MUSIC Tues March 24, Q Nightclub (1426 Broadway)

DJs Explorateur and Veins offer the gift of Rare Air every so often—a night of spaced-out ambient sounds floated through Q's state-of-the-art sound system. This installment will feature a rare performance by special guest and electronic-music genius Randy Jones and consciousness-expanding visuals by Christian Petersen. Bring a sleeping bag, yoga mat, or pillow—horizontalness is encouraged.

Nearby snack: You can't go wrong with a falafel sandwich from Mediterranean Express (1417 Broadway), which is right across the street.

'Geometric Abstraction'

ART Wed–Sat through March 28, Prographica (3419 E Denny Way)

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Nearby snack: I can't recommend the Hi Spot Cafe's (1410 34th Ave) giant gooey cinnamon roll enough. ■

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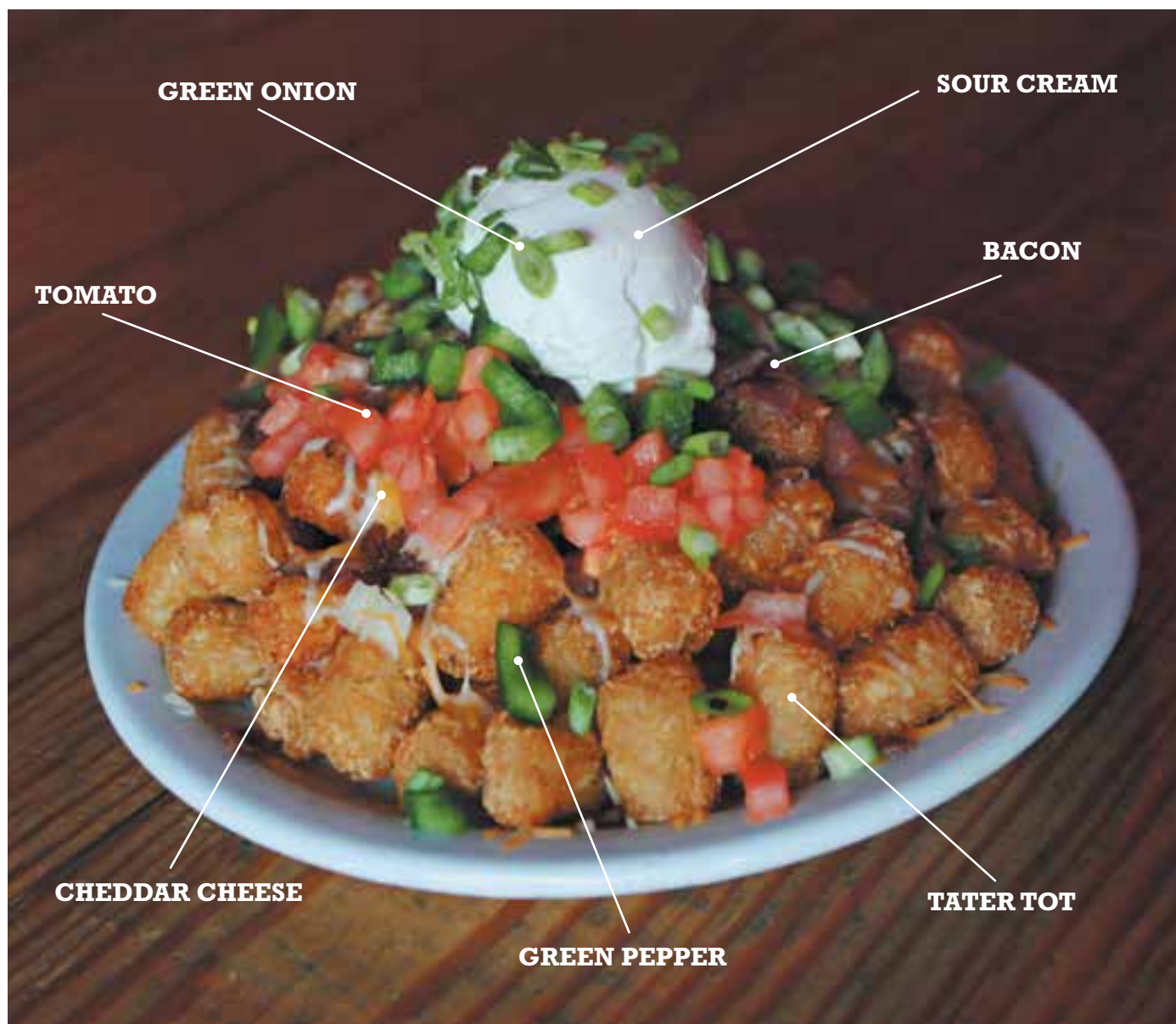
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KELLY O

The Meteoric Rise of Totchos

The Tater Tot–Nachos Hybrid Is Showing Up on Menus All Over Town—Here's What You Need to Know

BY NAOMI TOMKY

If you've heard of totchos, it was probably only in the past few months. If you haven't yet run across this modification of the classic nachos, using middle-school favorite tater tots in place of tortilla chips, you likely will soon. In the last six months, they've gone from slipping in at the occasional dive bar to showing up at every trendy spot in town.

Suddenly, it seems like totchos are everywhere, conquering menus with a furor usually reserved for kale salad, pork belly, and bacon-wrapped anything. Thinking perhaps it was just me, I checked in with the Seattle-based food website Allrecipes. Julie Mumford, who works on consumer insights for the site, not only affirmed a dramatic spike in searches for tater tot nachos in January, she noted that, so far in 2015, people in Seattle are twice as excited about totchos as the rest of the country.

Like so many cheesy, over-the-top dishes,

totchos have roots in the dive bar, but now they are showing up on all kinds of menus: neo-diner **Lost Lake Cafe** (1505 10th Ave, 323-5678), sports bar **Ballard Loft** (5105 Ballard Ave NW, 420-2737), Georgetown dive

People in Seattle are twice as excited about totchos as the rest of the country.

Jules Maes Saloon (5919 Airport Way S, 957-7766), Maple Leaf beer specialist **Cooper's Alehouse** (8065 Lake City Way NE,

522-2923), burger outlet **Lunchbox Laboratory** (1253 Thomas St, 621-1090), and upscale cocktail bar **Radiator Whiskey** (94 Pike St, 467-4268). The black-bean-heavy version (\$8) at Ballard's brand-new **Hotel Albacross** (2319 NW Market St) replaces cheese with a Texas-style white queso sauce—my least favorite version, as the tots soak up the sauce, leaving the dish dry and the flavor saved only by the pickled jalapeños on top. Meanwhile, the **Tin Hat** (512 NW 65th St, 782-2770) produced the best version, an intricate, multilayer orgy of cheese, bacon, onions, tomato, and sour cream. So while no two totchos around town are the same, the basic idea is tater tots layered with cheese (in whatever form) and salsa, as well as (possibly) beans, pulled pork, chili, and any other nachos topping you can think of.

J. Kenji López-Alt, who writes the Food Lab column on Serious Eats, spends a lot of his time figuring out how to perfect dishes like this. "There are some mash-ups so gut-wrenchingly glorious, so decadently delicious, so damn greasy that they deserve to be tasted, tested, improved, written about, modified, expanded, contracted, broken down, reassembled, broken down again, and possibly reassembled (after lunch) until they've finally emerged in their ultimate form," he wrote in a 2013 post. He considers totchos to be in this category. He also has some insight into what makes them so good: "Just like you can make or break a sandwich depending on how you stack it, proper layering is essential in constructing the perfect tray of totchos." ▶

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THE SAUCE
The Definitive Guide to Eating and Drinking in Seattle

HAPPIEST HOUR
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◀ The Tin Hat has mastered the layering strategy with the “World Famous Flatliner” (\$12). The enormous stack of tater tots—covered in bacon, peppers, tomatoes, onions, sour cream, and cheddar and jack cheese—creaks under its own weight. Through the miracle of strategic layering, though, the tots somehow stay crispy while the cheese doesn’t congeal too much before you eat your way to the bottom of the pile. While the Tin Hat has been around since 1938, the tater tot introduction is recent: A decade ago, the Flatliner came on a bed of fries.

Tater tots weren’t even invented when the Tin Hat first opened its doors, but Seattle’s strange affinity for the potato-based snack makes sense once you learn its local origins. The tot was invented in Ontario, Oregon, in 1953, by Ore-Ida, as a way to use up the scraps left over from making french fries. According to Google Trends, the only state in which tater tot interest is higher than Washington is Idaho (way to buck the potato stereotype, neighbor!). The data site also shows that after staying fairly flat since 2004, tater tot searches began growing quickly in 2011 and have more than tripled since then. Perhaps that interest is spiking due to the introduction of totchos.

It’s easy to see the appeal, looking through the thick layers of cheddar that top most versions of the dish: It’s affordable, gluten-free (as long as the tater tots aren’t deep-fried in oil where gluten-y items were), and indulgent. It harks back to childhood, with the base of nostalgia-inducing tater tots. They’re crispy and melty, and if you don’t agree that those are the two most

**“Totchos change
the nachos from a
shareable group snack
to a less social, knife-
and-fork food.”**

appealing textures in bar food, it’s probably been dry below that rock you’re living under.

When chef Monica Dimas took over the kitchen in the back of the Mexican-inspired bar Nacho Borracho and created **Neon Taco** (209 Broadway E), she brought her own original menu full of authentic Mexican dishes. Except for the totchos (\$9), which she left on the menu, next to her beef adobada and tacos de lengua. “They’re kitschy, they fit in with the divey aesthetic of the bar,” she said, laughing. She calls them über nachos and admits that she’s had late-night cravings for them, which inspired her to keep them on the menu. They’re best at 1 a.m., after a few drinks. “Tacos are great, but sometimes you just want heaviness when drunk,” she said. Her version, though, is pared down.

For all their gooey indulgence, not everyone loves totchos. Aside from the usual complaints of heaviness and unhealthiness, spirits portfolio ambassador Rocky Yeh, whose job brings him to many Seattle bars on a daily basis, says, “Totchos change the nachos from a shareable group snack to a less social, knife-and-fork food.”

Having tasted my way through handfuls of totchos for research purposes, I had other complaints about the dish—as Dimas said, “It’s not a go-to dish,” but something for every once in a while. As excited as I was by the idea of trying every kind of totchos in town, it turns out that the saying “too much of a good thing” has never been truer. Totchos, like so much else associated with excess, occupy a delicate balance between extravagance and absurdity. Even Dimas had to admit that, by nature, they’re “more than what you need.” Of course, that’s also why totchos are great. ■



A NEW BAR IN RAINIER BEACH, THE NEW BAKERY FROM RACHEL COYLE
Jude's Old Town (9252 57th Ave S, 353-0773) in Rainier Beach promises to be a solid neighborhood bar. Owner Beau Hebert has mastered a winning watering-hole formula at his other business, Lottie's Lounge in Columbia City. Like Lottie's, Jude's will feature fresh pub food, craft beers on tap, wine, and cocktails. Jude's joins Nate's Wings & Waffles and the lovely 4-month-old Redwing Cafe coffee shop on 57th Avenue South, which seems poised to become a thriving mini business district.

Coyle's Bakeshop (8300 Greenwood Ave N) is the long-awaited brick-and-mortar bakery from Rachel Coyle (whose résumé includes stints at the Herbfarm, Columbia City Bakery, Le Pichet, and Cafe Presse). Coyle was most recently the culinary director at Fremont's Book Larder, Seattle's excellent (and only) cookbook store, where her Bakeshop flourished as a weekly pop-up.

REPLACEMENTS NAMED AFTER JASON STRATTON'S SUDDEN DEPARTURE

As we reported last month, chef Jason Stratton abruptly left his three restaurants—Capitol Hill's **Spinasse** and **Artusi**, as well as downtown's **Vespolina**. To replace him, restaurant owners wisely promoted from within, naming Stuart Lane (who has been chef de cuisine at Spinasse and Artusi for the last two years) as executive chef of the Capitol Hill restaurants. Last week, Katie Gallego, who began working with Stratton at Spinasse in 2011 and worked her way up to Vespolina's sous chef last year, was named head chef.

BOAT STREET CAFE TO CLOSE AND SHANIK'S DEMISE

Chef Renee Erickson announced that she's closing her first restaurant, **Boat Street Cafe**. Erickson—who also owns the Walrus and the Carpenter, the Whale Wins, Barnacle, and the Narwhal food truck—is readying two more restaurants to open this summer on Capitol Hill (one will feature lots of seafood, the other lots of meat). It's the end of an era, for sure, but the news feels less dramatic when you consider that Boat Street Kitchen (the successful lunch, brunch, and catering arm of the business run by Susan Kaplan) will continue to serve food in the space and, eventually, dinner. Erickson said that Boat Street's chef de cuisine, Jay Guerrero, will run the kitchen at the seafood-focused restaurant debuting later this year.

And, finally, South Lake Union's **Shanik**, sibling restaurant to Vancouver's legendary Vij's, will close on March 21. In an interview with *Seattle Met*, owner Meeru Dhalwala said that there simply weren't enough weekday customers, citing the dining room's upscale feel and the bar's location (hidden in the back of the restaurant) as design flaws, given the neighborhood workers' predilection for happy hour.

Her concerns echo something I've heard from other chefs and restaurant owners. Increasingly, diners expect happy hour deals. There's a level of anxiety over the "happy hour-ization" of restaurants, specifically when it comes to the influx of tech workers who have money to spend, but may not necessarily be willing to pay full price for a weekday dinner. ■

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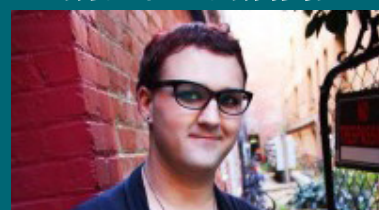
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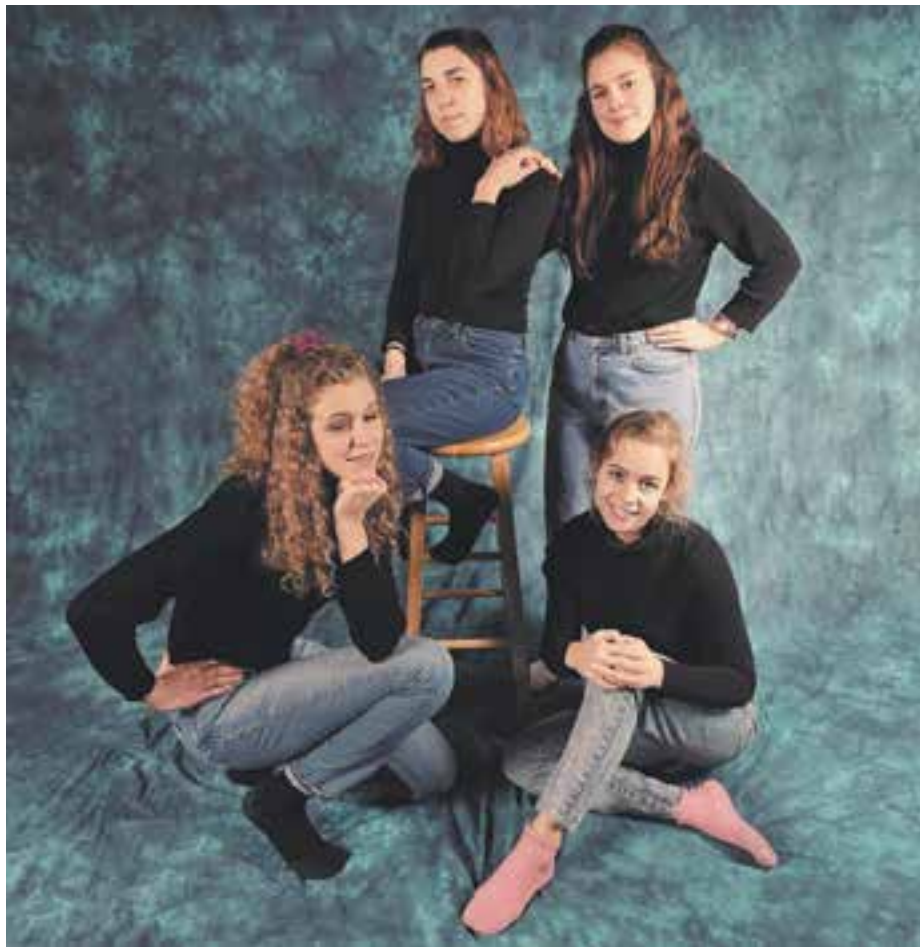
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CHASTITY BELT *I mean, not that serious, but still... it's a great album.*

ANGEL CEBALLOS

Chastity Belt Get Serious on *Time to Go Home*

A Brilliant, Slow Second Album
Confounds Party-Band Expectations

BY SEAN NELSON

Second records are tricky. Depending on the band, and the level of success generated by their debut, the fabled “sophomore effort” can call for a wide variety of approaches, from inspired

evolution to full-blown identity crisis. This week’s two most notable new releases reveal two very different approaches to the eternal dilemma.

When Chastity Belt released their debut, *No Regerts*, last year, they had only just begun taking themselves seriously as a band. Having started out at Whitman College in Walla Walla playing what guitarist/singer/songwriter Julia Shapiro describes as “short, punk, funny, upbeat songs—party music,” the band moved to Seattle after graduation and found a new, more confident sound. With songs like “Seattle Party” and “Black Sail,” Shapiro says, Chastity Belt were becoming “more like a band I would listen to. I don’t know that I would listen to Chastity Belt’s earlier recordings. Like, they were funny and fun to play, and I’m sure if I were in the audience, I’d think it was cool, but that isn’t what I tend to listen to.” According to Shapiro, *No Regerts* was split between the “earlier, funnier songs” from their college days

and the slower, more melodic material that Seattle seemed to bring out of them. The record brought them a lot of attention, strong reviews, and reliably good crowds at shows in their adopted hometown and elsewhere. And rightfully so—*No Regerts* was obviously the work of a band with a lot going on. If the playing was a bit coltish, Chastity Belt were clearly in command of their aesthetic.

March 24 brings the release of *Time to Go Home*, the second Chastity Belt album, which doubles down on the “slower, more melodic” direction. When the title track was released online in January, I’m sure I wasn’t the only one of the band’s admirers who thought, “Uh-oh.” With detuned guitar spreading out over a plodding beat, the song recalls the chorussy dourness of the Jesus and Mary Chain (nothing to complain about in itself, though it’s hard to imagine as the soundtrack to a bunch of 22-year-old Pike/Pine foundlings Instagramming their

amazing nights at Chop Suey). This isn’t party music; it’s I’m-getting-too-old-to-go-out-every-night music. Then, as Shapiro’s keening voice declares that “we’re gonna have a meaningful night,” the song kicks into double time, a controlled release of stealth and power. Whatever misgivings the song’s intro may have inspired are banished. *Time to Go Home* is a fantastic record, miles ahead of its predecessor, and establishes that Chastity Belt have the nerve and talent to risk alienating the people who showed up for a fun party by inviting a deeper, wider listenership to heavier, more challenging music.

Where *No Regerts* was playful and energized by the allure of a city and a scene, *Time to Go Home* is solitary, reflective, and set alight by Shapiro’s super-distinctive wail of a voice. It’s a powerhouse instrument, in the service of a lyrical tone that shape-shifts between lacerating dryness (“He was just another man trying to teach me something”) and direct intimations of vulnerability, longing, and doubt (“And when I realize that we’re all alive/I feel like I could die” and “Everything is beautiful/Because we’re delusional”). Fans of Chastity Belt and Childbirth (Shapiro’s side project with Stacy Peck of Pony Time and Bree McKenna of Tacocat) may find the “more introspective mode” surprising.

“I definitely wouldn’t have been able to bust those out on the first record,” Shapiro says of songs like “On the Floor” and “Drone.” “I needed a little confidence-building before I could share that side of myself. I struggle with writing lyrics that are serious but not super cheesy. And not too emotional. I don’t want to share too much. I try to keep things vague because I still don’t feel comfortable sharing a ton of personal information. Those songs can work really well, but it’s not my style.”

Chastity Belt are currently touring down to SXSW, returning to Seattle for a record-release show at the Highline on Saturday, March 28. From May to June, they’ll open a series of shows for Courtney Barnett, who also releases the follow-up to a successful debut this week. Where Chastity Belt made a slowed-down reinvention, Barnett’s *Sometimes I Sit and Think, Sometimes I Just Sit* is a revved-up, rocked-out amplification of the miniaturized indie-rock classicism of her brilliant *The Double EP: A Sea of Split Peas* release. The approach reflects the huge amount of touring Barnett has done in the last couple of years, as the material is clearly geared toward shows. Her style is intact, rhyme mania, Aussie-accented singspiel, and all, but what her new record

“I feel like it’s weird when a band puts out a record that just sounds exactly like their last one.”

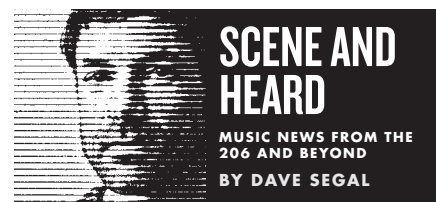
gains in oomph, it loses in intimacy. In a way, the difference comes down to tone of voice, an unavoidable byproduct of Barnett’s moving from living rooms to the world’s stage—which is where she obviously belongs. But still. It can be hard to watch a musician you love make a move in any direction.

Shapiro begs to differ.

“Any direction is good,” she tells me. “I feel like it’s weird when a band puts out a record that just sounds exactly like their last one. It’s like, ‘Has nothing happened to you between now and then?’” ■

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KEXP GETS WORLDLY WITH IMMIGRANT SONGS

Seattle radio station KEXP (90.3 FM, kexp.org) launched a new online series called Immigrant Songs on March 11 that spotlights music arising out of America’s immigrant communities; Ethiopian singer-songwriter **Meklit Hadero** played the inaugural slot. The segments will involve in-studio performances and interviews with Northwest and national musicians on its *Wo’ Pop* and *El Sonido* shows (hosted by **Darek Mazzone** and **DJ Chilly**, respectively), and blog posts, all of which will appear on blog.kexp.org/immigrant-songs. In a press release,



DJ Chilly elaborated: “I’m excited to spotlight foreign-born American musicians

and their unique experiences—to open a window to their positive role in our communities and their musical ingenuity. We’ll hear personal stories, find common ground, and discover new sounds in music... The struggles and achievement of immigrants help bridge the gap between worlds. They **push music into new territory and inspire people everywhere.**” The next installment happens March 25 and features Seattle-via-Zimbabwe group **Chimurenga Renaissance**.

ALAN BISHOP PAYS TRIBUTE TO THE BEATLES OF INDONESIAN ROCK WITH NEW BAND KOES BARAT

Ex-Sun City Girls member Alan Bishop and his band Koes Barat will release their self-titled album on Sub Pop for Record Store Day on April 18. The 11-track album reflects Bishop’s obsession with the popular ‘60s/’70s Indonesian psych-garage group **Koes Bersaudara** (aka Koes Plus), who were composed of the Koeswoyo brothers. For *Koes Barat*, Bishop enlisted **Master Musicians of Bukkake** members Milky Burgess (guitar), Don McGreevy (drums), Jim Davis (bass), and Randall Dunn (production) to help him. This new full-length builds upon the two archival releases that **Sublime Frequencies** (Bishop’s Seattle-based label, with Hisham Mayet) issued in 2010; both are now out of print, but *Koes Barat* is an excellent portal into **Indonesian psych/garage rock’s wily charms**. The LP ranges from totally unhinged garage-rock rave-ups to tear-jerking ballads to breezy psych-pop nuggets to *A Hard Day’s Night*-ish hip-swivellers.

Bishop—who now spends most of his time in Cairo, Egypt, but makes frequent visits to Seattle, his home of many years—first heard Koes Bersaudara/Koes Plus in 1989. The attractively swaying “Hidup Yang Sepi” (included on *Koes Barat*) “**completely destroyed me,**” he said in an interview I conducted with him. While Bishop is inspired by the Koeswoyo brothers’ bravery to create this brand of “forbidden” music while living under an oppressive government that sought to expunge Western cultural influences, he ultimately returns to Koes Bersaudara’s “melodies and group harmonies... it’s what makes the Beatles, early Bee Gees, and the Kinks songs so powerful. And [the Koeswoyo brothers] tapped into that elusive ability to write great pop songs with a unique, identifiable style that are timeless.” ■

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The Complicated Relationships of Shannon Perry

Gazebos Singer Comes Clean About Her Many Obsessions

BY EMILY NOKES

Seattle band Gazebos—singer Shannon Perry, guitarist TV Cohran, bassist Shane Herrell, and drummer Jordan T. Adams—just finished recording their first album, produced by Kurt Bloch. It's not mixed yet, but Perry thinks it went pretty well. Maybe.

"I can't tell what I think of it..." she told me. "I think I like it, but it's really nerdy, and I'm like, what does this mean about me as a person? Just hearing myself doing it, I'm like, is this cool? I honestly cannot tell... I think it is."

If the recording captures even a glimmer of the glam-art, pink-wine energy of their live sets, she's got nothing to worry about. Perry is also one of Seattle's most original tattoo artists (her Valentine's Tattoo Co.



SHANNON PERRY Over Leonardo.

opened just over a year ago)—want a simple line drawing of a butt with a heart around it? Rafiki from *The Lion King* holding the word YOLO instead of Simba? DIE ALONE in dainty sans-serif handwriting? Look no further.

But to really talk about Shannon Perry "as a person" requires moving beyond music and art and into the realm of her obsessions. Fortunately, she was ready.

Tell me about your relationship to online shopping.

I guess I went through a phase. I was receiving multiple packages a day because I was developing a dress collection as a hobby, and I also got really into lava lamps, or just anything, and then I'd forget what I'd bought because I was stoned. I remember one time actually being in the fetal position on the floor and falling asleep at the laptop, shopping. When the presents come—I call them "presents" because I don't remember buying them—that's called "Shanta Claus." Because you never know what you're going to get.

Tell me about your relationship to Whitney Houston.

When I was younger, my dad told me that she had the most powerful voice. That was back when I took things that adults said to

be literal. And so when he said she had the most powerful voice, I thought that literally meant *this is a definitive statement*, and so I listened to her music differently. But she does, kind of [laughs]—maybe I still believe that because he said it. Anyway, I'm obsessed with her and I think she's wonderful, and it's really sad that she's dead, and her daughter... [sighs] god. I like divas, I like girl singers, as a girl singer. She's such an insane talent. Ugh, but bathtubs!

Tell me about your relationship to badminton.

All of these are just going to come right back to my dad [laughs]. When I was a kid, we had a court in our backyard. Our yard was sloped and my dad dug out all the dirt and made this big huge grid with grass and everything, but he put the net at volleyball height. When I went to junior high, I had no friends. So I thought it would be a great way to make friends, but really, I beat everyone in my class and they just thought I was weirder instead of thinking I was cool. Also, I'm still mostly undefeated.

I'm not sure if this one will come back to your dad, but tell me about your relationship to Leonardo DiCaprio.

When I was in eighth grade, I was obsessed with him, just like everybody. And I remember going to see *Romeo + Juliet*, and I started crying when they saw each other through the aquarium. I continued crying all the way through the movie and then walked out of the theater crying, because I had never kissed a boy, and I was really romantic. And it was Claire Danes from *My So-Called Life*—and I was like, I identify with that girl. She's a weirdo, and he's like the hottest babe in the world. It's a joke now [indicating her *TWO Leonardo DiCaprio* portrait tattoos]. If I saw him now, I don't even wanna kiss him. He's got a goatee... Did you hear that joke that Tina Fey and Amy Poehler made on some awards show? "And now, like a super-model's vagina, let's all give a warm welcome to Leonardo DiCaprio!"

I guess I can go ahead and ask you one music-related question. What music are you into at the moment?

I've been spending time in the last year with Talking Heads, which I never spent time with before—now they're like my favorite band. And more glammy stuff, kind of queer-dude arty stuff. I think that also relates to the band—I feel like there are some songs that TV makes that are from that glam era. I love David Byrne. He's such an artist. It's one thing to be in a band, but he just seems like a life artist. He seems like a truth teller. An existential weirdo. ■

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VINCE LOMBARDI *An NFL Hall of Famer and his valuable sweater.*

The Former Singer of Tit Pig Bought Vince Lombardi's Sweater at a Goodwill for 58 cents and Sold It for \$43,020

But He Still Hates Macklemore

BY TRENT MOORMAN

This past June, Seattle native Sean “Prawn” McEvoy bought an old sweater from a Goodwill in Asheville, North Carolina, for 58 cents. It had “West Point” stitched across the front, and there were holes. Sean (who sang for the defunct, beloved, highly flammable Seattle punk band Tit Pig) and his wife, Rikki, run a business buying and selling vintage clothes called Roslyn VTG Trading Co., so they’re always scouring the bins. A few months after the purchase, McEvoy was watching a Vince Lombardi documentary at his home in Knoxville, Tennessee, and noticed the famed Green Bay football coach wearing the same type of sweater. He then looked closer at his 58-cent find and saw “Lombardi” written on a tag inside. After a few phone calls and a trip to Dallas, McEvoy confirmed Lombardi had indeed owned the sweater when he coached at West Point between 1949 and 1953. Lombardi went on to be head coach of the Green Bay Packers during the 1960s, leading the team to five NFL championships. Since 1970, teams that win the Super Bowl are awarded the Vince Lombardi Trophy. Last week, the sweater sold out of Heritage Auctions in Dallas, Texas, to an anonymous phone bidder for \$43,020. Sean spoke from Knoxville.

Start at the top with the sweater story. Why were you in Asheville?

It was the end of the day. Knoxville doesn’t have such great restaurants. But Asheville—it’s like Portland, Oregon, and about an hour and a half from here. We go there to get a slice of home. There are Goodwill bins there, but usually they’re not very good. It was about 4 p.m., and all the pickers had gone home. No one was really looking for anything. That sweater was sitting on top, and I thought,

“Oh, this looks cool.” I thought it was a basketball warm-up. So it had been sitting in a pile for a couple months—I got it in June—and in November, I saw a picture of Vince Lombardi wearing it in a documentary I was watching. My wife said, “Well, there’s a tag in the sweater you bought. We should look.” It was a sewn-in label, like from the team. And sure enough, it had his name written on a piece of herringbone weave. Without that tag, the sweater is worth maybe \$100 tops. But just that little tag made that sweater worth \$40,000.



What are the chances?

It was probably going to get ground up and turned into a rag. Goodwill sends stuff to get processed into rags daily. I got lucky. If you think about how many pieces of American history like that are getting destroyed and thrown away like garbage, *that’s* what’s crazy. Think about what Michael Jordan has thrown away in his lifetime. I might just start hanging out by his dumpster *[laughs]*.

You could fetch top dollar for the sweat-soaked jockstrap Jordan wore when he had the flu during that 1997 finals game.

That would sell for *huge* money.

What was the condition of the Lombardi sweater when you found it?

There were some little holes in it, but none of the stuff from the ’40s is going to be pristine, unless it’s been sitting in a cedar chest. That’s why I think a lot of people passed on it. When I saw “West Point” on it, a little bell went off. I knew Bobby Knight coached there, and Mike Krzyzewski, and Bill Belichick, and Bill Parcells. A lot of people don’t know, but the army used to be a perennial powerhouse in football. They won three national

championships in a row.

So you looked at the tag in the sweater and saw a handwritten “Lombardi.” Then what did you do?

That’s when I shit a brick. I contacted the NFL Hall of Fame. And they were kind of laughing, “Oh sure, you have a thing you got

“Just that little tag made that sweater worth \$40,000.”

at a thrift store.” So I sent them pictures of it. Then they wanted me to give it to them for free. I thought about giving it to his son. Then I talked to someone from Heritage Auctions in Dallas. The person I talked to was actually from Green Bay. I sent him the pictures, and he was going crazy. Two days later, I drove to Dallas.

How did the sweater get from Lombardi in the ’40s to a Goodwill bin in Asheville, North Carolina, in 2015?

Lombardi gave the sweater to an assistant coach in the ’50s. A guy named Bill Wannamaker. At some point, Wannamaker moved to Asheville, and when he passed away, his family gave it to Goodwill, where it sat in the back. They threw this sweater in a bin, hoping someone would pay a quarter for it.

So you’re moving back to Seattle? Tell me Tit Pig is re-forming.

Nope. Tit Pig is finished. We’ll be back in a couple months. I’m actually playing music again with my wife, Rikki. Kind of an experimental combination of Swans and Current 93. We’ve been recording with GarageBand, but we’ll do a proper album when we get back there. We’ll never tour or anything, but I’m always making music. I write at least one new song a week. But I don’t think there’s any money in music unless you’re Macklemore.

Do you have more of an appreciation for Macklemore now, after finding the Lombardi sweater at a Goodwill? You both love thrift shops.

No. I hate his music *[laughs]*. He’s a poseur. We used to vibe him outta the bins, and I’d glare at him before I ever knew who he was. I hate that people support that shitty college backpack rap. It’s for yuppie Fremont dads and suburban white kids, when guys like Freddie Gibbs and Madlib probably made one of the best rap albums in 10 years. Run the Jewels are great, too.

Tell me how you really feel.

What happened to the Curtis Mayfields and Bobby Womacks and Gil Scott-Herons? Nina Simone didn’t need anyone but herself. And Alice Coltrane is a goddess. Miles Davis, Albert Ayler, Sun Ra, Ornette Coleman, Don Cherry, Rahsaan Roland Kirk, Jesse Fuller, Mississippi John Hurt. Those are the heroes. I’m tired of idiots thinking it’s cool to like Taylor Swift, Miley Cyrus, and fucking Green Day.

How’s Nashville?

Nashville sucks, too. People talk it up like it’s rad, but it’s lame. It’s like a million cowboys in acid-washed True Religion jeans and Bret Michaels outfits. I think Nashville, and I think George Jones and Wagoner and awesome Nudie suits—dudes who are gentlemen. But it’s actually bros who are into hip-hop, trying to put a country twist on it to make money. This band Florida Georgia Line did a song with Nelly, and it’s more terrible than you could ever imagine. That’s Nashville in a nutshell... ■

Read the rest of this interview at
THESTRANGER.COM/MUSIC



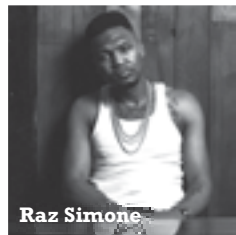
MY PHILOSOPHY

HIPHOP YA DON'T STOP
BY LARRY MIZELL JR.

THE WORLD IS FALLING APART, RAZ SIMONE IS BLOWING UP

This week, I mean last week, I mean the time since last we spoke, has been **the weirdest ever** and it's only Wednesday. GOP senators go around the president to talk shit to Iran. A horrifying racist frat chant goes viral, causing heads to roll and asses to be handed—and somebody manages to blame it all on rap. Chicago homie **Nigel "Hollywood" Holt** signs to GOOD Music. **Suge Knight**, in court for hitting two people with his truck, actually tells the court that he is legally blind (aka the "meme defense") in one eye. In four days, police kill unarmed black men in three cities: Madison, Wisconsin; Aurora, Colorado; and Chamblee, Georgia.

Two cops get shot in **Ferguson** at a protest, the same day the chief of police resigns, days after the resignations of the city manager and a judge (the one who pushed the aggressive fine policy that likely initiated the meeting between **Darren Wilson** and **Mike Brown**



seven months ago). I ask you: What's going on? (I hope I don't owe Marvin Gaye's family any dough for doing so.)

Seattle's **DJ Risk One**—who found fame after moving to San Francisco—has been diagnosed with an extremely rare and aggressive form of bladder cancer. He is now undergoing a massive surgery to eliminate the adenocarcinoma from his body—you can help with costs by going to gofundme.com/RiskOne. Also, you might've heard that the big homie **DJ DV One** lost his brother recently, and medical bills are putting a massive strain on his family—you can go to famfund.myevent.com/3/donate.htm and make a donation to help him out in this time of need. There's been benefit shows for both gents thrown in recent weeks, and it's good to see **communities pulling together to support them** through tough times. You can't help but think of what you would do in the same situation—and how grateful you'd be for that help. Much love goes out to the Lewis and Campbell families.

Right after riling up the town (by "starting conversations," that ultimate Seattle controversy) with his metatag masterstroke, the *Macklemore Privilege & Chief on Keef Violence* EP (which came close on the heels of his *Cognitive Dissonance Part II*), **Raz Simone** is back like re-rock with "Baby Jesus," the title track to his *third* project dropping in 2015. Hopefully you heard Raz's **Gifted Gab** and **Fatal Luc-ciauno**—assisted "Same Problems," which name-checked a dozen or so local rappers. Now it would appear that the lord himself (or his son? Or both?) is just the latest cat to catch bars. (Jesus, when reached for comment, said he felt vaguely dissed: "I thought me and Raz were cool.") For some rappers, so much output might amount to them muddying up their own wave, but for Raz, it **might could be the layup to greatness**. I'd say pay attention, because by my clock, it's actually right on time for the local scene to get shaken up a bit again (truly, it happens every four or five years). Stay frosty. ■

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Wednesday 3/18

GAG, Crime Desire, Big Trugbk, Smiling


(Narwhal) You've probably had that conversation in the last couple of years about how the city is changing—the condos going up, the old haunts coming down, the norms moving in next door. And there's probably some mythical period—most likely around the time that you had your first apartment here—that you believe was Seattle's golden era. Hardcore can be like that, too. The bands that were active when you first started going to shows were just *real*, not all slick and empty like the new shit the kids listen to these days. Well, GAG are like old Seattle—weird, seedy, exciting. They're like a pre-Amazon night on Capitol Hill, where you might get mugged, drugged, or blown in the bushes. See 'em now before the money comes in and ruins everything. **BRIAN COOK**

Kool Keith, Gift of Gab, Graves 33

(Nectar) The sonic history of Black Weirdos stretches backward to Sun Ra and George Clinton, forward through Prince and Grace Jones, and on to our current strange age of Shabazz and Satisfaction. And for the past two decades, the clown prince in the court of black weirdness has been 30th-century schizoid maniac Kool Keith, whose records have been a series of increasingly mutated exercises in scatology, demented sex, and lo-fi sci-fi. In the minds of most, Keith will forever be attached to Dr. Octagon, the mad-scientist/alien-gynecologist persona whose epochal 1996 album *Dr. Octagonecologist* came to define a certain strain of mushroom-addled, mush-mouthed rap, and whose progeny currently rule the underground beneath weed-fogged skies. Though recent Keith output

could charitably be called spotty, the man remains an ultramagnetically compelling personality for our all-too-weird world. **KYLE FLECK**

A Place to Bury Strangers, Nightmare Fortress, Grave Babies

 (Crocodile) Once hailed as "the loudest band in New York," A Place to Bury Strangers' pervasive sound combines propulsive post-punk riffs, hazed shoegaze guitar textures, and hyperkinetic synths. Although it's been eight years since the release of their breakthrough self-titled debut, their fierce post-punkitude shows no sign of relenting. Their latest, *Transfixation*, teeters between an abrasive, percussive synth/guitar attack and prettier passages draped in sensuous goth atmospherics. A Place to Bury Strangers wrote the album while on a nonstop tour that followed 2012's *Worship*, and it's their

Quit making annoying DJ requests and start playing your own damn music!

most cohesive effort since 2009's *Exploding Head*. Don't miss their hypnotically seething noisy rock! The night's sinister vibes are maximized with spook-inducing local support from dark electronic-pop mavens Nightmare Fortress and a reincarnated version of goth rockers Grave Babies. **BRITTNI FULLER**

Bring Your Own Vinyl: SSDD

(Chop Suey) My own record collection *sucks*—and I don't know why I continue to slack on building it. Luckily for me, just about everyone else has, at the very least, 10 or 20 super-favorite albums on



A PLACE TO BURY STRANGERS Hypnotically seething noisy rock. Wed March 18 at Crocodile.

vinyl. This return of BYOV is hosted by local band of rowdy punks SSDD, and it will include cuts from the four-piece's own collections and also any records you bring. There's a sign-up sheet for a turn on the tables, and "Whiskey Wednesday" drink specials (\$5 select whiskeys and \$3 wells). Quit making annoying DJ requests and start playing your own damn music! With booze. **KELLY O**

Red Martian, Blackpool Astronomy, Noisepoetnobody, God and Vanilla

(Lo-Fi) Shoegaze rock continues to balloon in popularity in Seattle, as evidenced by the newish local duo Blackpool Astronomy. They fall on the more turbulent side of the shoegaze spectrum—more Swervedriver, Telescopes, and My Bloody Valentine circa "You Made Me Realise" than Slowdive or Seefeel, so you'll probably be whipping your hair around in a vortex rather than gently nodding your head. The few songs I've heard by them suggest they could be an exciting proposition live, perhaps filling the void left by Jetman Jet Team's absence. Noisepoetnobody (aka Casey Jones) has been creating intriguing experimental and drone pieces for years in Seattle's underground scene, and his recent works show no slackening of quality. A track like the stark, rickety "Constant Surveillance" evokes a paranoia that's at once unsettling and se-

ductive; it reminds me of Ennio Morricone's ensemble Gruppo di Improvvisazione Nuova Consonanza. In the vein of :zoviet*france: and O Yuki Conjugate, Jones is a master of forging vividly tactile textures and uneasy atmospheres. **DAVE SEGAL**

Michael Owcharuk Quartet

(Triple Door) Tonight, the excellent local pianist Michael Owcharuk performs with the equally excellent local and young vibraphonist Jacques Willis, who despite his appearance (he looks like a rocker) has a solid jazz command of his instrument. The quartet also includes Nate Omdal on bass and Eric Eagle on drums. Because all are top musicians, you cannot go wrong making a date of this event. Also, because Modern Jazz Quartet perfected the piano/vibraphone/bass/drum unit, one is in the habit of seeing it as the natural home or context of the vibraphone player. **CHARLES MUDEDE**

Thursday 3/19

Casserole City Rockers: A Clash Tribute Night

(Lo-Fi) Few British punk bands penetrated the American market like the Clash did. And few inspired more



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intense love and, decades after their prime (1977 to 1980, *Sandinista!*'s dilettantism gets better with age), more derision from professional skeptics. But there's something undeniable about the Clash's glammy way with hooks and politically charged, anthemic bluster—and even their surprisingly satisfying dabblings with reggae and dub charm. So fans will want to check out this Mamma Casserole-curated tribute night to Joe, Mick, Paul, and Topper. All-star bands like Boomtown Zombie Hipsters, the Pickpocket Revue, and Junkie Slippers join Blackpool Astronomy, Little Hearts, and Riffbrokers in covering tunes like “London’s Burning,” “Straight to Hell,” “Clampdown,” “Guns of Brixton,” and many more. Expect all the young punks to cut the crap. **DAVE SEGAL**

Friday 3/20

Hurray for the Riff Raff, Adia Victoria
A (Crocodile) “Folk music” can mean anything these days, but more often than not the term gets stuck to every self-obsessed troubadour with an acoustic guitar. Nashville transplants Alynda Lee Segarra (Hurray for the Riff Raff) and Adia Victoria hark back to the days when the genre was less about a look or a style than about street-level reportage. Segarra’s “Everybody Knows (for Trayvon Martin)” and Victoria’s “Stuck in the South” both grapple with their region’s racist legacy, and there are more where those came from (Segarra, who is Puerto Rican, has released five full-lengths; Victoria, who is Trinidadian, is working on her first). Attuned to the inequities that surround them, they love the South, they hate the South, and they’re doing their part to change its troubled image. **KATHY FENNESSY**

Magma Fest: Religious Girls, Great Spiders, Gazebos, Bod
A (Cockpit) Religious Girls are one of those bands that people claim have blown their minds. To me, it feels less destructive than that—rather, I feel like the three dudes in the experimental Oakland trio are artfully pulling my mind in new directions. Combining frantic live drums with layered synth textures and expressive howls, the band creates a magical



HURRAY FOR THE RIFF RAFF *Grappling with her region's racist legacy. Fri March 20 at Crocodile.*

space for my thoughts to wander in public, directed by otherworldly sounds. The songs specifically deny verse-chorus-verse formula, and because they’re never repeating structures, it feels like the musical equivalent of a helium balloon set free in the sky. There’s no grounding structure, no repeating theme to draw you back to earth. The last time I saw them I was 19 and some guy offered me a hit off of his collapsible bong at a Denver DIY space. I felt terrified and way too high to function in the grimy warehouse, but the second Religious Girls started, it all began to make sense. **ROBIN EDWARDS**

Hank & Cupcakes, HARPS, Dionvox
(Barboza) We’ll start with HARPS, a Seattle band whose articulate, post-emo vocals remind me of a saltier Savage Garden. The music, though, is passionate electronic with some dangerously low synth, risky hip-hop interludes, and hard-rock effects you may recognize from modern-rock radio. Oh, and a male/female duet! The headliners this evening, New York’s Hank & Cupcakes, are pure ex-

uberant electro-pop—the feel-good, Brooklyn kind of pop that usually involves neons and dancing until confetti comes out of your pores. The music is rather derivative until you consider the husband and wife duo—Sagit “Cupcakes” Shir and Ariel “Hank” Scherbacovsky—met in 1999 when they were both playing in a band in the Israeli army at the age of 19. **EMILY NOKES**

Saturday 3/21

Queen Crescent, Nudity, Your Heart Breaks, Diversions
A (The Future) You’ll find San Francisco’s Queen Crescent headlining a venue portentously named the Future—chances are, this is in fact somebody’s basement. Queen Crescent’s just-released, self-titled debut is full of hard-riffing metal throwbacks, like an all-female Black Sabbath glittered with glam and tempered by the occasional flute solo. Just a usual night on the town for your garden-

variety Aqualungs, in other words. Local support comes from punk poppers Your Heart Breaks, with Olympian psych-bombers Nudity in there to throw some scuzz into the proceedings. **KYLE FLECK**

Wind Burial, Hypatia Lake, the Purrs
(High Dive) When rock groups strive for gravitas, they often end up achieving bathos—which is a fancy way of saying “unintentional comedy.” But Seattle’s Wind Burial wear gravitas like a tailor-made cloak. They’ve mastered the stately brood and the poignant guitar chime. Vocalist/Moog player Kat Terran leads the methodical charge with a strong, morose voice that’s part Siouxsie Sioux, part Polly Jean Harvey—but at their most poised. Wind Burial call their music “desert rock,” and you can hear the starkness and desolation in it—well, on their self-titled debut EP, anyway. Their new album, *We Used to Be Hunters*, for which tonight is the release party, blossoms into a fuller, more aggressive attack while maintaining their dignified solemnity. The eight songs here—splendidly recorded by Nicholas Wilbur and mixed by Randall Dunn—are moving and expansive, bearing a rough, regal beauty. I can see fans of the Walkabouts and Sky Cries Mary seriously digging this new Wind Burial record. **DAVE SEGAL**

The DT’s, the Tom Price Desert Classic, Sir Coyler & His Asthmatic Band
(Highline) It’s pretty simple: Bellingham’s the DT’s create great, primal garage-soul songs that make your life seem much more exciting than it actually is while they’re marauding around your brain. And that’s one of the highest goals a band can achieve. Kinetic, memorable riffs, incisive guitar tones courtesy of Estrus Records boss Dave Crider, and a woman—Diana Young-Blanchard—who can sing the stuffing out of a tune with alpha-badass bravada (think a female Rob Tyner or John Fogerty) can take you very far. The DT’s are big in Spanish- and Portuguese-speaking countries, which is always a good sign. The Tom Price Desert Classic are four Seattle white guys on guitar, bass, and drums who play swift, loud rock and roll that owes a debt to the usual proto-punk and punk suspects (and the

Lo-Fi

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Saints). That their music sounds vital in 2015 is a modern miracle. **DAVE SEGAL**

Sunday 3/22

Shpongle, Phutureprimitive

(Showbox at the Market) When I was first exploring the stranger realms of electronic music (basically, anything further flung than Moby), I stumbled upon an hour-long mix by somebody named Shpongle. Lacking the prejudiced and cynical ear I have now, I was drawn in by the melody-minded, vaguely exotic big beat on display, willing to forgive his lapses into world-music pastiche or the occasional face-palm "tribal" sample. Like many burgeoning elitists, I used acts like Shpongle as stepping-stones on the path to the harder stuff, forsaking the easy charms of crossover acts for the hard-fought pleasures of brainy labels like Warp and Rephlex. Shpongle has been busy since that initial discovery, though, making a name for himself among the psychotropically minded among us (comments on his YouTube videos tend to proselytize the many benefits of DMT) and tripping to the beat of his own drum. Shpongle is less offensive than bro-step and on equal footing with headbass-rocking ravers as far as iffy cultural appropriation, and you could do worse than popping your techno cherry with his music. **KYLE FLECK**

Monday 3/23

Little Wings, Karl Blau, With Child

A (Vera) In the crowded genre of soft-spoken beard folk, Kyle Field's Little Wings barely raises an eyebrow, with little more to set it apart than a tape-hissed tint to the production and Field's croon, which finds a happy medium between a cartoon frog and pre-heroin Neil Young. As a session player with folks like M. Ward and the Microphones' Phil Elverum, Field absorbed the hazily romantic mood of the former and the close-mic'd intimacy of Elverum's early work without capitalizing on either, and seems content to leave it at that. Similarly spinning in Elverum's outsize orbit but not tethered to the hushed-sincerity pedigree is opener Karl Blau, who's

been pumping out a solid stream of inspired oddity for years, injecting a sense of funk and fun into a scene that could use more of both. **KYLE FLECK**

Tuesday 3/24

This Will Destroy You, Cymbals Eat Guitars

A (Neumos) As a general rule, it's best to avoid bands whose names form complete sentences. There are exceptions to this dictum, of course: Godspeed You! Black Emperor and... um, I'm drawing a blank at the moment. How about This Will Destroy You and Cymbals Eat Guitars? Well, the former are one of those classic instrumental post-rock bands in the vein of Explosions in the Sky and Mono: Their songs feature grandiloquent swaths of guitars, lolling passages of poignancy (or dozy ambient stretches), plodding tempos, and morose moods punctuated by soaring, grayscale crescendos. A lot of people like this sort of thing, but it mostly inspires shoulder shrugging in this listener. On a much different tip, Cymbals Eat Guitars jangle and klang in somewhat unpredictable and quasi-pop patterns, like early Pavement, Versus, and the torrent of bands that followed in their slipstream. But on CEG's latest album, *LOSE*, they go widescreen and opt for more blustery melodies, and lose a lot of their scrappy charm in the process. **DAVE SEGAL**

Bad Religion, OFF!

A (Showbox Sodo) Punk-rock bands aren't known for their durability. The music typically attracts those with personality types leaning toward intense and volatile, and the long, sweaty rides in cramped vans take their toll on even the most die-hard. It's an incredible feat for punk groups to make it beyond the decade mark, so it's downright insane that Bad Religion have continued to churn out their signature brand of politically charged, middle-finger-to-the-face, melodic skate punk for the past 36 years. Sure, vocalist Greg Graffin is the only member who's been there since day one, and they're not exactly touring year-round, but the fact that the signature "crossed-out-cross" logo lives on in 2015 is pretty damn cool. **KEVIN DIERS**



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4.3 SONGS FOR CHARLOTTE: A BENEFIT FOR MIKE SQUIRES' MOM 4.4 LIL DICKY
4.9 MIGHTY OAKS 4.11 SHOWDOWN: BOWIE vs VELVET UNDERGROUND

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3/20 FRIDAY		Hurray For The Riff Raff Adia Victoria <i>All Ages</i>
3/21 SATURDAY		Flynt Flossy, Yung Humma, Whatchyamacallit & Pretty Raheem are... TURQUOISE JEEP Slow Dance, DJ Indica Jones <i>All Ages</i>
3/24 TUESDAY		The Donkeys @ The Sunset Buxton, Tomten <i>21+</i>
3/26 THURSDAY		STG Presents:: Kitty, Daisy & Lewis Gemma Ray <i>All Ages</i>
3/27 FRIDAY		Joe Pug Field Report (Solo) <i>All Ages</i>

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4/8 GARDENS & VILLA

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THUGFUCKER 04/30/15

KINGDOM

SATURDAYS

LE YOUTH 03/21/15

TOGA VS. YOGA 03/28/15

PEKING DUK 04/11/15

JODY WISTERNOFF 05/30/15

ICON

FRIDAYS

DJ HENSKI 03/20/15

DJ KUTT + MARTY MAR 03/13/15

DJ NATURE 04/03/15

DJ NIROS 04/17/15

FWD

WEDNESDAYS

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WAYWARD TALENT

DRUNK OF THE WEEK... BELOW

THE HOMOSEXUAL AGENDA... 44

DATA BREAKER...45 POSTER OF THE WEEK...46

WED
3/18

LIVE

88 KEYS Musicians' Jam

ADMIRAL BENBOW Tobias the Owl, Tae Phoenix, Devin Sinha, 8:30 pm, free

CAPITOL CIDER Susan Galbraith, 8 pm

CROCODILE A Place to Bury Strangers, Nightmare Fortress, Grave Babies

DARRELL'S TAVERN Open Mic: Guests, 9 pm, free

FIX COFFEEHOUSE Open Mic: Guests, 7 pm, free

HIGH DIVE Alki Jones, the Pop Cycle, 8 pm, \$7

HIGHLINE Timm Mason, Marcus Price, Lightning Kills Eagle, Kate Olson, 9 pm, \$7

JAZZ ALLEY Dana Fuchs

LO-FI Blackpool Astronomy, Noisepoetnobody, Jesus Rehab, 9 pm

NARWHAL GAG, Crime Desire, Big Trughk, Smiling, 9 pm, \$7

NECTAR Kool Keith, Gift of Gab, Graves 33

NEPTUNE THEATRE Rick Springfield, 8 pm, \$50

OWL N' THISTLE Ayron Jones, guests, 9 pm, free

PARAGON Two Buck Chuck

SHOWBOX AT THE MARKET Bayside, Senses Fail, Man Overboard, Seaway, 7:30 pm, \$17/\$20

SHOWBOX SODO Tycho, Shigeto, 7 pm, \$25/\$28

SKYLARK CAFE & CLUB Open Mic: Guests

SUNSET TAVERN Specters, Tom Eddy, Fruit Juice

THE TRIPLE DOOR

THEATER Kim Simmonds, Savoy Brown, 7:30 pm

JAZZ

BRASS TACKS Don't Move, 6 pm, free

THE ROYAL ROOM Piano Starts Here: Chick Corea and McCoy Tyner: Piano Starts Here

TRIPLE DOOR MUSICQUARIUM LOUNGE Michael Owcharuk, 8:30 pm, free

VITO'S RESTAURANT & LOUNGE The Congress

DJ

CHOP SUEY The Return of BYOV (Bring Your Own Vinyl): SSDD, guests, 8 pm, free

CONOR BYRNE Rainier Soul Sounds: Cameron Elliot, DJ Bekah Zietz, 9 pm, free

CONTOUR NuDisco, guests, 10 pm

CORBU LOUNGE Fade: DJ

Chinkyeye, DJ Christyle, 10 pm

FOUNDATION Substance Wednesdays: Guests

HAVANA SoulShift: Peter Evans, Devlin Jenkins, Richard Everhard, \$1

NEIGHBOURS Pulse: DJ Trent Von, DJ Dirty Bit

NIGHTCLUB Vices, Jailo, Tanner Caldwell, 9 pm, \$8

THURS
3/19

LIVE

ADMIRAL BENBOW Snaketopus, 9 pm, \$5

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

BLACK LODGE the Light, Wet Brain, Abyssinian Flag, Mordant, 8:30 pm

BLUE MOON TAVERN Kled, Tyrannosarus Rox, guests, 9 pm

CENTRAL SALOON Lisa Legros

COLUMBIA CITY THEATRE Good Co., the Fabulous Party Boys, DJ Mano Meter, 8:30 pm, \$10/\$12

CROSSROADS SHOPPING CENTER Cool Water Duo

DARRELL'S TAVERN Atrofiend, guests, 9 pm, \$5

DISTRICT LOUNGE Cassia DeMayo Quintet, 8 pm, free

EL CORAZON Mod Sun, 8 pm, \$15/\$18

HIGH DIVE Marmalade, \$6

HIGHLINE Clark and the Himself, ART FAD, Chung Antique, Zebra Hunter

HIGHWAY 99 Hudson

LO-FI A Tribute to the Clash

THE MIX Yada Yada Blues Band, free

NARWHAL R.I.P., guests

OWL N' THISTLE JP

Hennessy, 9 pm, free

THE ROYAL ROOM Box Set Duo

SEAMONSTER Diatomic, 10 pm, free

SUNSET TAVERN Black Apples, Black Whales, Wooden Indian Burial Ground, Cabana, 8 pm, \$8

TIM'S TAVERN Janitors of Chaos, Kapn Crunch & the Cereal Killers, Blackstone Daze, 9 pm, free

THE TRIPLE DOOR THEATER Los Lobos, 8 pm, \$75/\$90

JAZZ BARCA Jazz at Barca: Phil Sparks Trio, Adam Kessler, guests, 9 pm, free

JAZZ ALLEY David Sanborn

OSTERIA LA SPIGA Thursday Night Jazz: Guests, 7 pm, free

SHUGA JAZZ BISTRO Chris James Quartet, 7 pm, free

TULA'S Fred Hoadley's Sonando, 8 pm, \$10

DJ

BALLROOM Throwback Thursdays: DJ Tamm of KISS fm, 9 pm

BALTIC ROOM DJ Bret Law, \$3

CONTOUR Jaded: DJ Jades, Morgueanne

KREMWERK Jimni Cricket, Rob Noble, Dot Diggler, guests, 8 pm

MERCURY Dark Industry Night: Guests, \$5

MONKEY LOFT Riz Rollins, Almond Brown, guests, \$5

NEIGHBOURS Hollaback Thursdays: DJ Bret Law

OHANA Get Right: DJ Sosa, 10 pm, free

PONY Billion Dollar Babies: DJ Aykut Ozen, Pretty Baby

Q NIGHTCLUB Felix Da HouseCat, Sean Majors, Tyler Brown, 9 pm, \$12

THERAPY LOUNGE DUH.: DJ Omar, guests

TRINITY Space Thursdays: Deaf!Nt, Chris Herrera, Christyle, free

VERMILLION Spread Thick: Guests, 9 pm, free

THE WOODS Jobot, PressHa, free

CLASSICAL

BENAROYA HALL Sibelius Festival: Symphonies 3 & 4

MEANY HALL Catalyst Quartet, 7:30 pm

FRI
3/20

LIVE

ADMIRAL BENBOW Sundog, the Kamikazies, Thunders of Wrath, 9 pm, \$5

BARBOZA Hank & Cupcakes, HARPS, Dionvox

BLUE MOON TAVERN Crazy Eyes

BOXCAR ALE HOUSE

Goldbar, 9 pm, free

CHINA HARBOR Orquesta la Solucion, 9:30 pm, \$15

CHOP SUEY Blackie, CFO'S Stones Extravaganza

COCKPIT Religious Girls, Great Spiders, Gazebos, Bod, 8 pm, \$8

COLUMBIA CITY THEATRE Kingdom Pine, Keaton Collective, Pan Pan, 8:30 pm, \$10/\$12

CROCODILE Hurray for the Riff Raff, Adia Victoria, 8 pm, \$20

CROSSROADS SHOPPING CENTER Michael Powers, 7

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DRUNK OF THE WEEK



KELLY O

IS THERE A WAY TO SAVE SAINT PATRICK'S DAY?

There's no other day that it feels more shameful to be Irish. People LOVE to hate this annual day of drunkenness. And rightfully so—who wants to step in green puke on March 18? I wish we could still publicly honor the Irish on this day. People like my Grandpa O—who, as a young man, could throw a baseball so hard, he made the Detroit Tigers, only to have his dream crushed when my great-grandparents died in a car accident. Grandpa, the oldest, quit the Tigers to take care of his younger siblings. Instead of having his face on a baseball card, he worked in a factory and died early of a heart attack. He was a good man. He didn't wear funny green hats or puke in the street. I want to always shamelessly celebrate him every March 17. **KELLY O**

★ = Recommended A = All Ages

For the complete, searchable, constantly updated calendar, go to thestranger.com/music

For ticket on-sale announcements, follow twitter.com/seashows

THE ROYAL ROOM Wil Blades Trio, Suggested donation \$5-\$15

SEAMONSTER Johnny and the Moles, Richie Aldente, 8 pm, free

● **SERAFINA** Sue Nixon Quartet, 9 pm, free

● **TULA'S** Greta Matassa Quartet, 7:30 pm, \$16

VITO'S RESTAURANT & LOUNGE Danny Quintero, the Tarantellas, 6 pm, free

DJ

BALLROOM Sinful Saturdays: Guests, 9 pm

BALMAR Top 40 Night

BALTIC ROOM Crave Saturdays

BARBOZA Inferno: DJ Swervewon, guests, 10:30 pm, \$5 before midnight/\$10 after

CORBU LOUNGE Juicy: DJ Supasam

CUFF DJ Night: Rotating DJs, 10 pm, free

● **FADO IRISH PUB** Fado Saturdays: DJ Doogie, free

FOUNDATION Progression Saturdays: Guests

HAVANA Rotating DJs: DV One, Soul One, Curtis,

Nostalgia B, Sean Cee, \$5

MERCURY Machineries of Joy: DJ Hana Solo, \$5

★ **MONKEY LOFT** Halo, Nikolay Cloud, Justin Collins

NEIGHBOURS Powermix: DJ Randy Schlager

PONY Meat: Amateur Youth,

Dee Jay Jack

Q **NIGHTCLUB** Le Youth, Dr. Fever, Bgeezy, FooFou, 10 pm, \$15

R PLACE Therapy Saturday: DJ Flo'w

RE-BAR Ceremony: DJ Evan Blackstone, guests, 10 pm, \$5

RUNWAY CAFE DJ David N, free

THERAPY LOUNGE Dance Yourself Clean: Guests

TRINITY Reload Saturdays

CLASSICAL

● **BENAROYA HALL** Sibelius Festival:

Symphonies 3 & 4

● **ST. MARK'S CATHEDRAL** Smorgasbord: Seattle

Choral Company, 8 pm

TRINITY PARISH CHURCH Medieval Women's Choir,

8 pm

SUN 3/22 LIVE

ADMIRAL BENBOW Benbow Sunday Nitecap:

Guests, 8 pm, free

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

● **BLACK LODGE** Deathgrave, Augurs, Endorphins Lost, Wilt, 8:30 pm

BLUE MOON TAVERN Adverse Effects, the Highlife Band, Zugh, 9 pm

★ **CAFE RACER** The Racer

Sessions, free

★ **CHA CHA LOUNGE** Heavy Petting, the Great

Goddamn, Crater, 9 pm

★ **CHOP SUEY** So Pitted,

Gang Cult, Prison, Bod, 4

pm, \$5

● **EL CORAZON** Where My Bones Rest Easy, Merit,

Divided Heaven, 7:30 pm,

\$8/\$10; Brief Lives, guests,

8:30 pm, \$8/\$10

HIGHLINE Grier, the

Helm, Lo There Do I See My

Brother, 9 pm, \$7

● **HOLLOW EARTH RADIO** Lilac, Ings, Gar Pal, Annie

Lukins

KELLS Liam Gallagher

LITTLE RED HEN Open Mic

LO-PI Golden Idols,

Garbeau, guests, 9 pm, \$6

NECTAR Bucharest Drinking

Team, Euro Dance Party

USA, Kef, 9 pm, \$7/\$10

NEPTUNE THEATRE Home

Free, 8 pm, \$28.50

● **THE ROYAL ROOM** Peppino D'Agostino

★ **SHOWBOX AT THE MARKET** Shpingle,

Phutureprimitive, 9 pm

SKYLARK CAFE & CLUB Stoffel, the Doormats, Eight

Legs To Nowhere

SNOQUALMIE CASINO Chubby Checker, 7 pm

● **SPACE NEEDLE** Sunset

at SkyCity: Emily Weston,

5:30 pm

SUNSET TAVERN Dark Hip

Falls, Dearly Departed,

Brenda Xu, 8 pm, \$8

TIM'S TAVERN Kirsten

Silva's Seattle Songwriter Showcase: Guests

TRACTOR TAVERN The River Arkansas, Ethan J Perry, Miss Miniver Rose

● **THE TRIPLE DOOR THEATER** Ewan Dobson,

7:30 pm, \$16 / \$20

● **WASHINGTON HALL** Guests, 5 pm, free

JAZZ

THE ANGRY BEAVER The Beaver Sessions: Guests,

free

DARRELL'S TAVERN Sunday

Night Jazz Jam: Guests, free

● **JAZZ ALLEY** David Sanborn, Through Mar 22,

7:30 pm, \$36.50

SEAMONSTER Minami and the Cyclophonics, Andrew

Endres Collective, 7 pm,

free

★ ● **TULA'S** Easy Street,

4 pm, \$7, Jim Cutler Jazz

Orchestra, 7:30 pm, \$8

★ **VITO'S RESTAURANT & LOUNGE** Ruby Bishop, 6

pm, free, the Ron Weinstein

Trio, 9:30 pm, free

DJ

BALTIC ROOM Resurrection

Sundays

CONTOUR Broken Grooves:

Guests, free

CORBU LOUNGE Salsa

CUFF Disco Vinnie, 5 pm

MERCURY Mode: DJ Trent

Von, 9 pm, \$5

NEIGHBOURS Noche Latina:

DJ Luis, DJ Polo



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WED 3/18 Happy Hour All Night!

THU 3/19 billion dollar babies

FRI 3/20 m.m.s.s.h.

SAT 3/21 MEAT

SUN 3/22 4PM WORLD'S TINIEST TEADANCE!

TUE 3/24 I HATE KARAOKE!

DATA BREAKER

BY DAVE SEGAL



Lester Fitzpatrick

in about a decade. In 2004, when I previewed his Chop Suey show in Data Breaker, Felix was producing a P. Diddy album and remixing early-'00s tabloid staples like Madonna, Britney Spears, and Kelly Osbourne. His club hit with Miss Kitten (remember her?), "Silver Screen Show-er Scene," made him an electroclash star. Such was Felix's clout, LCD Soundsystem main man James Murphy guested on his *Devin Dazzle & the Neon Fever* LP. After **overindulging in**

mezcal and other substances, Felix took a four-year sabbatical, but he's returned clean and sober and is making slightly skewed dance music again. He has just enough weirdness and wayward talent to keep you interested in his next move. With **Nark, Jame\$ Ervin, and Tyler Brown.** *Q Nightclub, 9 pm, \$12, 21+.*

SATURDAY 3/21 HALO TAKES YOU TO HOUSE-MUSIC HEAVEN

You can go months without catching a Chicago house/techno DJ/producer, and then *three* will visit you within a week. Halo (aka Brian Varga) came up through the Windy City's scene (according to his Discogs bio, he got his first job at age 9 with Hip House Records, which is nuts, if true), and then eventually moved to San Diego. Still, Chicago shaped his sensibilities, which is an advantage for a house artist, and Halo has assimilated that Midwestern city's lessons of **vocal soulfulness and rhythmic hypnotism.** If you want to get the gist of Halo's aesthetics, search for "Hear Dis Sound," his 1999 collab with Hipp-e as H Foundation. It's a psychedelic, conga-driven burner, and its delayed-to-infinity vocal samples help to make it a left-field-house classic. Halo's the guy you want on the decks during those hazy, crazy 2 a.m. to 4 a.m. moments. With **Nikolay Cloud** and **Justin Collins.** *Monkey Loft, 10 pm-4 am, \$15, 21+.*

WEDNESDAY 3/18 CHICAGO TECHNO/HOUSE MASTER LESTER FITZPATRICK KICK-STARTS NEW RELEASE WEEKLY

Seattle techno producer/DJ/Urban Kickz Recording boss **Roman Zawodny** is starting a new weekly event at the Belltown club Corbu Lounge (formerly See Sound Lounge) called **Release**, and the schedule looks promising so far. Christening this underground-dance night is Chicago DJ/producer **Lester Fitzpatrick**, who's excelled in the house and techno spheres for a quarter century. Sampling a few of his mixes on Soundcloud, you'll hear some very soulful house that seemingly banishes all your worries in voluptuous 4/4 time as well as some **pressurized, menacing techno** that will restore said worries... in punishing 4/4 time. A favorite of techno/house legends like Green Velvet, Dave Clarke, and Carl Cox, Fitzpatrick is a technically precise DJ with superb track selection. It's as simple and essential as that. With **Xan Lucero** and **Cntrl_Alt_Dlt.** *Corbu Lounge, 10 pm, free till 11 pm/\$5 11 pm-midnight/\$10 after, 21+.*

THURSDAY 3/19 CAN FELIX DA HOUSECAT STILL GET YOU OUT OF YOUR HEAD?

It may be a character flaw on my part, but I haven't paid attention to **Chicago house-music outlier** Felix da Housecat



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LIVE

- 88 **KEYS** Blues On Tap, 8 pm, free
- **AMERICANA** Open Mic, 5 pm, free
- CAPITOL CIDER** EntreMundos, 9:30 pm
- **EL CORAZON** Kaustik, guests, 7:30 pm, \$8/\$10
- KELLS** Liam Gallagher
- LO-FI** Sean Mcardle, Julia & the Dream, 9 pm
- MOLLY MAGUIRES** Open Mic
- NECTAR** Mo' Jam Mondays: Morganica Quartet, guests
- SEAMONSTER** Hydroplane
- SUNSET TAVERN** The Sun Giants, Light Thieves, Panther Attack, Winnebago, 8 pm, \$8
- TRIPLE DOOR MUSICQUARIUM LOUNGE** Crossrhythm Sessions
- ★ ● **VERA PROJECT** Little Wings, Karl Blau, With Child, 7 pm, \$8/\$10

JAZZ

- **TULA'S** Jason Parker Quartet, 7:30 pm, free

DJ

- BALTIC ROOM** Jam: Mista' Chatman, DJ Element, 9 pm
- ★ **BAR SUE** Motown on Mondays
- ★ **THE HIDEOUT** Industry Standard: Guests, free
- MOE BAR** Moe Bar Monday
- ★ **RE-BAR** Collide-O-Scope

Branan, 8 pm, \$15

GEORGETOWN LIQUOR COMPANY Dynamite Nugget, Clearing House, Trannysaurus Rox, 10 pm

HIGH DIVE the Sound of Speed, Dear Darkness, the Good Wives, 8 pm, \$6

HIGHLINE Wreck & Reference, So Stressed, Same Sex Dictator

KELLS Liam Gallagher

NARWHAL Sup All Night, Bad Tats, guests, 9 pm, \$5

NEPTUNE THEATRE OK Go, White Arrows

- ★ ● **NEUMOS** This Will Destroy You, Cymbals Eat Guitars, 8 pm, \$12
- OWL N'THISTLE** Jazz with Eric Verlinde: Eric Verlinde, free
- PARAGON** You Play Tuesday: Guests, 8 pm, free
- ★ ● **NIGHTCLUB** Rare Air: Randy Jones, DJ Explorateur, DJ Veins
- **THE ROYAL ROOM** Robin Holcomb
- ★ **SEAMONSTER** McTuff Trio, 10 pm, free
- ★ ● **SHOWBOX SODO** Bad Religion, 8 pm, \$30/\$35
- SUNSET TAVERN** The Donkeys, Buxton, Tomten
- TRACTOR TAVERN** The Soft White Sixties, guests
- TRIPLE DOOR MUSICQUARIUM LOUNGE** Sundae and Mr. Goessl
- **THE TRIPLE DOOR THEATER** Red Baraat
- **VERA PROJECT** Skizzy Mars, KYLE, 7:30 pm
- VERMILLION** Sister Girlfriend, Pocket People, Gregg and Chelsea Belisle-Chi, 8 pm

JAZZ

- **JAZZ ALLEY** Wayne Krantz Group
- **KERRY/PONCHO HALL** René Marie, 8 pm
- TULA'S** Kelley Johnson

DJ

- BALTIC ROOM** Drum & Bass Tuesdays
- BLUE MOON TAVERN** Blue Moon Vinyl Revival
- HAVANA** Word Is Bond
- ★ **LO-FI** Stop Biting: Introcut, guests, \$5
- MERCURY** Die: Black Maru, Major Tom, \$5
- NEIGHBOURS** Pump It Up: DJ Lightray

POSTER OF THE WEEK



The Vera Project continues to be a force to be reckoned with in the poster department. They, and a handful of other local venues, collaborate with up-and-coming designers and put out great work month after month. Here's the latest, from designer M.r. Dellinger. **AARON HUFFMAN**

Little Wings
w/Karl Blau, With Child
Mon March 23, Vera Project



FILM



KUMIKO, THE TREASURE HUNTER What, exactly, is she looking for out there?

How a Misunderstood True Story Involving *Fargo* Came to Be a Seattle Cinematographer's Best Work Yet

Kumiko, the Treasure Hunter's Beautiful, Doomed Search for a Glimpse of the Stars

BY CHARLES MUDEDE

In the winter of 2013, the Tacoma-born and Ashland-based cinematographer Sean Porter got a cold call from Austin-based indie filmmakers David and Nathan Zellner, better known as the Zellner brothers.

They wanted him to fly to Tokyo in three weeks and shoot a film based on the true story of Takako Konishi, a 28-year-old woman who flew from Tokyo to North Dakota to search for the money that had been buried by Steve Buscemi's character in the Coen brothers' masterpiece *Fargo*. Police officer Jesse Hellman told reporters from around the world that Konishi had shown him a crudely drawn map that revealed the location of the black briefcase that held the treasure (almost \$1,000,000), namely: a hole under a section of a barbed-wire fence that stretched on into an infinite, indistinguishable landscape of ice and wind-blown snow—exactly what we would expect the middle of nowhere to look like.

Officer Hellman (a tantalizing surname for a bad screenwriter) tried to explain to the Japanese stranger that the money, like *Fargo* itself, was fictional. Konishi did not believe him, and according to his story, she jumped on a bus to real-life Fargo, North Dakota. A few days later, a hunter found her frozen and dead next to a tree somewhere between Fargo and Brainerd. But the story does not end here. In 2003, *Guardian* writer Paul Berczeller

reported that Konishi did not really die looking for the treasure. Nor, apparently, was she was mad—as only a mad person would actually think that Steve Buscemi is a violent criminal, or that his face was really bleeding, or that he'd stuck a red windshield ice scraper into the snow to help him locate the \$960,000 he'd been stupid enough to bury. The true purpose of Konishi's long and cold trip appears to have been caught in the language barrier between her and the concerned American cop. Berczeller's story raised the possibility that the *Fargo* element that made all the headlines owed its entire existence to a simple failure to communicate.

She spoke very little English; he spoke no Japanese. He called a local Chinese restaurant to find a translator, but discovered that the tongues were not compatible. And so, when Konishi walked up the steps of the bus, Hellman could have been the only person in the world who thought she was searching for the fortune that had only ever existed on a movie screen. The evidence about her past suggests she may have been heading to a place beyond both Fargo and *Fargo*, beyond

fiction, even—seeking not buried treasure but a view of the stars.

From the *Guardian* report:

"She started asking about seeing the stars," said the night clerk [at a Fargo motel]. "Which I thought was a little strange, because it was November and it isn't that warm outside in the middle of the night, but I wanted to help so I showed her this place on the map where it would be nice to watch the stars. She seemed to be happy after that."

She had her final short trip and, apparently, died under the Milky Way.

Almost exactly 12 years after Konishi's death, Sean Porter found himself in an oddly parallel circumstance: He was in a country he had never been to, shooting a film in a language he did not speak, working for two filmmakers he had never met. They picked him only because Todd Rohal, the director of 2011's *The Catechism Cataclysm* and a close associate of Megan Griffiths (she was first assistant director on *Cataclysm* and produced Rohal's latest short, *Rat Pack Rat*)—for whom Porter had shot the film *Eden*—recommended him for the job. Porter walked around Tokyo in a daze. He did not eat normally for the first few days because he is vegan and he knew next to nothing about restaurants in the

great Asian city. (He eventually found an Indian restaurant, Nataraj Ginza, that met his standards and ate there every day.) His Japanese camera crew, grip and lighting, operated under a completely different system than the American one he was accustomed to. And he had to quickly make sense of the way the Zellner brothers made sense of the complicated filmmaking process. The result of this whirl-

The reality is that alienation is always far more lethal and pervasive than madness.

wind was a truly great film and the best work of Porter's decade-old career.

"The Zellner brothers had been working on the story for 10 years," explains Porter, who is on the phone from Los Angeles, waiting for a flight to Ashland. He just finished shooting *The Trust*, a feature film starring Nicolas Cage, Elijah Wood, and (yes) Jerry Lewis. "They finally got it off the ground and found themselves needing a cinematographer right away. So it was a last-minute thing. An anomaly. But they also have a strong style, a strong aesthetic. They are very big fans of Japanese-style compositions. Very controlled frames. People walking in and out of frames. That kind of architectural stillness."

After that shoot, Porter accompanied actress Rinko Kikuchi (a rising star who plays the character Kumiko, based on Takako Konishi) and the Zellners to Minneapolis to shoot the second part of the film. They used a completely different crew for this section, which, admittedly, is not as beautiful and fascinating as the carefully composed Tokyo one. It looks and feels very much like *Fargo*—lots of odd-looking people who talk kind of funny, drive pickup trucks on desolate highways, and drink and eat at ugly diners. "[*Kumiko*] is really two movies," explains Porter. "One that is very architectural, with closed spaces. And one with the open spaces of the Midwest. In Tokyo, Kumiko is trapped by the density; in North Dakota, she is trapped by the emptiness."

The city scenes are indeed about Kumiko being trapped in her room, which is tiny and dominated by a huge cage that contains a plump, light-brown rabbit. It is in this little prison of a micro-apartment that she watches *Fargo* on a VHS videotape she discovered in a cave near a beach. Her office job is predictably drab. Her mother—who we only hear as a hectoring voice on the phone—wants Kumiko to be like all normal Japanese women of her age and find a man. The Kumiko we meet seems less mad than depressed, a characterization that seems more likely than Officer Hellman's speculations. Though something in us yearns for the fantastic version of this story, in which a crazy foreigner dazzled by cinema comes to America and dies looking for something that never existed, the reality is that alienation is always far more lethal and pervasive than madness. In the movie's North Dakota scenes, which were shot in and around Minneapolis, the wide-open space of the plains becomes another and maybe even worse kind of imprisonment. Kumiko is trapped inside a seemingly infinite landscape, pinned down by low clouds that go on and on. ■

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FILM SHORTS

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LIMITED RUN

★ ALSO LIKE LIFE: THE FILMS OF HOU HSIAO-HSIEN

Over the next week, Northwest Film Forum and the Grand Illusion are teaming up to spotlight the works of Taiwanese filmmaking auteur Hou Hsiao-hsien. Each of the five films in this series will screen twice, once at each of the two theaters, and will be presented on 35 mm. **Northwest Film Forum and Grand Illusion, March 20-28. For complete schedule and showtimes, see thestranger.com/film.**

GENTLEMEN PREFER BLONDES

Two lounge ladies cruise across the ocean, trying to sing and skank their way to fame, eligible bachelors, and, most importantly, some diamonds. **Central Cinema, Fri 7 pm, Sat 3 pm, Sun-Tues 7 pm.**

AN HONEST LIAR

An *Honest Liar* tells the story of famed magician, skeptic, and "enemy of deception," James "The Amazing" Randi. **Northwest Film Forum, Fri 7:30 pm, Sat 8 pm, Sun 7 pm, Mon 3:15, 7:30 pm, Tues 7:30 pm.**

★ IT FOLLOWS

Even when the script doesn't add up, David Robert Mitchell's second feature (after 2010's *The Myth of the American Sleepover*) is an efficient fear-generating mechanism. Most horror films tap into a variety of fears, and *It Follows* is no exception. Mitchell's scare tactics include water (it begins and ends in pools), sex (a virus that can be transmitted only by intercourse), and suburbs (evil lurks behind the placid facade). But the primary fear is that of being followed—someone is walking behind you, so you start walking faster, change course, or cross the street. Chances are they're just minding their own business, but what if they aren't? After Jay (*The Guest*'s Maika Monroe, a horror heroine of the first order) gets busy with a secretive guy from across the Detroit tracks, disheveled, zombie-like people start following her with the intent to kill. She can pass the virus on, but she can't get rid of it, so she ropes in her doll sister and their friends, including besotted neighbor Paul (Keir Gilchrist). Collective paranoia ensues, culminating in a watery showdown

as Rich Vreeland's insidious score burrows its way into your bowels. On the walk home from the theater, I felt like I was being followed. Maybe I was. Maybe I still am. (KATHY FENNESSY) **SIFF Cinema Egyptian, Fri 2, 4:30, 7, 9:30 pm, midnight, Sat-Sun 2, 4:30, 7, 9:30 pm, Mon-Tues 4:30, 7, 9:30 pm.**

★ KILLER WORKOUT

VHS ÜBer Alles are aficionados of the obsolete, hoarding the cartridges of the most bizarre and awful films that never quite made it into the digital age. This one, also known as "Aerobi-cide," is a tale of gym and murder. **Grand Illusion, Fri March 20 at 10 pm.**

★ SEYMOUR: AN INTRODUCTION

Thankfully, this Ethan Hawke-directed documentary has nothing to do with the rambling J.D. Salinger novella of the same title. Instead, we meet Seymour Bernstein (born in 1927), a classical pianist and teacher with a mesmerizing voice and gentle philosophies regarding integrating art into one's life. But why, exactly, did Hawke choose Bernstein? The actor (he appears in the documentary only a few times, which is probably for the best) shares that in the last few years, he had been existentially questioning his craft and struggling with stage fright

when he was invited to a dinner and seated next to Bernstein—their conversation that evening helped him "more than anyone in [his] own profession had been able to." And Bernstein is a lovely human. Though immensely talented and celebrated as a pianist, he quit performing concerts when he was 50 (it had to do with chronic stage fright, but also discontent with the commercial aspect of a career in music) in order to focus on teaching and simply playing. We meet Bernstein's past students (talking) and present students (playing), visit the one-room New York apartment he has lived in for 57 years (he folds up the sofa bed and rearranges the living room every day), and, in a sequence that is far more interesting than it sounds, watch him choose a Steinway piano for his 2012 Hawke-arranged return to the stage. Bernstein also touches on his past—he spent time in the military in Korea where he eventually played concerts for the soldiers on the front lines; he once had a wealthy and eccentric patron who fell in love with him and suffocated him with

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A FILM BY DAVID ROBERT MITCHELL

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lavish gifts—and goes on articulately about integrating art fully into one's life. All 81 minutes of *Seymour: An Introduction* are fascinating to watch, even though the soothing pace doesn't ever seem to settle on a "point" exactly, other than that this sweet, serene person exists and is offering us something to think about. Which may be all you need for a conclusion. (EMILY NOKES) **Guild 45th, Fri 4:45, 7:20, 9:30 pm, Sat-Sun 2:30, 4:45, 7:20, 9:30 pm, Mon-Tues 4:45, 7:20, 9:30 pm.**

SPACEBALLS

The greatest Jewish spoof of *Star Wars* ever made, starring Joan Rivers as a kvetching robot and Daphne Zuniga as a girl with hair. **Central Cinema, Fri-Tues 9:30 pm.**

★ THE WRECKING CREW

Are you a great but unjustly obscure musician? Be patient: Somebody eventually will make a documentary about your achievements. The Wrecking Crew—a self-contained universe of LA all-star session musicians who worked with stunning efficiency, endurance, and excellence when pop and rock were blooming and booming in the 1960s—is as worthy a subject as any for this sort of cinematic tribute. And it's an inside job, directed by Denny Tedesco, son of late Wrecking Crew guitarist Tommy Tedesco. The project began in 1995 with the objective of documenting Tommy's accomplishments, after he was diagnosed with terminal cancer. But as the film progressed, Denny realized he had a bigger story on his hands: his dad's Wrecking Crew bandmates and their seemingly superhuman talents. ("We'd do an album a day for five or six weeks at a time," drummer Earl Palmer said. "Six tunes in the morning, six tunes in the evening.") Denny scored revelatory interviews with the likes of drummer Hal Blaine, bassist Carol Kaye, saxophonist Plas Johnson, guitarist Glen Campbell, and recording artists who benefited from their skills, like Brian Wilson, Roger McGuinn, and Cher. The Wrecking Crew played on countless hits and obscurities by everyone from Frank Sinatra to the Monkees to Phil Spector's Wall of Sound stable, plus several TV themes, and the film crams as many of them into it as the budget allows, although some omissions rankle (David Axelrod's Electric Prunes LPs, for one). Nevertheless, *The Wrecking Crew*—which is part of a burgeoning subgenre encompassing reverent portrayals of unjustly obscure music-biz figures, such as *20 Feet from Stardom*, *Muscle Shoals*, *Standing in the Shadows of Motown*, etc.—offers much pleasure and insight. It's always sweet to see overlooked stellar artists get validated and to learn the details of their enduring creations. *The Wrecking Crew* does this while also shedding light on one of music's most fertile and paradigm-shifting phases. (DAVE SEGAL) **SIFF Cinema Uptown, Fri-Sun 1:30, 4, 6:30, 9 pm, Mon-Tues 4, 6:30, 9 pm.**

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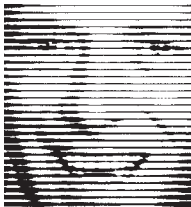
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YOUR TERRIBLE FAMILY

Are you currently absolutely furious with your drunk sibling who has only two objectives in life (getting even drunker and **cramming her hand down your boyfriend's pants**)? Is your mom so passive-aggressive that she posts public apologies for your behavior on her Facebook page? Does your dad shower you with gifts, love, and affection—after **walking out on your family** when you were 6, and only now showing up on your doorstep with his 23-year-old girlfriend, who's too busy taking selfies to say hello?

Well, turn that frown upside down, Grumpy Gus! Because this week on TV, there are three shows featuring families waaaaay more terrible than yours! Such as...

• **Empire** (Fox, Wed March 18, 8 pm): I'll admit I was slow to pick up on this drama about a family running a record label, because frankly, the idea sounded sah-nooooozy. BUT I WAS OH SO WRONG. *Empire* is amazingly and hilariously over the top—**kind of like a black *Dynasty***, or even better, a black *King Lear*. Patriarch Lucious Lyon (Terrence Howard) is the CEO of Empire Entertainment, a wildly successful hip-hop label. However, things poop the bed after he's diagnosed with an incapacitating disease, forcing him to decide which of his three sons will inherit his kingdom. Will it be the inexperienced young buck, the shy, gay middle son, or the highly educated but **EXTREMELY MENTALLY ILL** oldest sibling? (Pro tip: Pick

none of the above!)

Piling on more drama is his evil arch-nemesis (played by Judd Nelson [!!]), and my early vote for the winner of 2015's Emmy for best actress, Taraji P. Henson as Lucious's ex-wife Cookie. (She was sent to prison for the drug running that originally funded *Empire*, and now **she's back for a piece of that delicious pie**—and GURL? She is NOT taking ANY MESS!) If you love crazy soap operas, satirical jabs at the hip-hop industry, and people angrily sweeping everything off the top of their desk (my favorite pastime), catch all the previous episodes on Hulu, Amazon Prime, or iTunes, and don't miss this week's hilariously entertaining season finale of *Empire*!

• **Bloodline** (Netflix, complete season debuting Fri March 20): Sam Shepard and Sissy Spacek are the owners of a beloved Florida Keys hotel and parents of the perfect family... welllllll, perfect except for everyone **harboring a dark secret**, the family's black sheep threatening to expose them all, and a dead body currently in the trunk of the car. Other than that? Just like your family! (Yeah, not so perfect.)

• **Neighbors with Benefits** (A&E, Sun March 22, 10 pm): First things first: "Swinging" is a great American institution, and I have nothing against it. However, it would behoove you to watch the new swingers reality show *Neighbors with Benefits* with a large grain of salt. Supposedly based in a Cincinnati subdivision, which just happens to house **a bunch of wife-and-hubby-swapping families**, the various couples get together, seduce each other, have sex, argue about the way they have sex, and then start the whole process over again. Meanwhile their poor children are screaming, "MOM!! DAD!! You're EMBARRASSING MEEEEEEEEEE!" ■

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Superior Court of State of Washington for King County

Eduard Martirosov, Petitioner

Yelena Hovhannisyan, Respondent

14-3-07919-6 SEA

The State of Washington to

Yelena Hovhannisyan:

You are hereby summoned to appear within sixty days after the date of the first publication of this summons, to wit, within sixty days after **February 11, 2015** and defend the action and answer petitioner's petition for dissolution and serve a copy of your answer upon **Reed Yurchak, attorney for petitioner, at 40 Lake Bellevue Dr #100, Bellevue, WA 98005** and in case of your failure so to do, judgment will be rendered against you according to the petition, which has been filed with the clerk of said court.

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OPEN LETTER TO PRESIDENT OBAMA

Dear MR. PRESIDENT OBAMA,

It is not illegal to be an Archangel. Freedom of religion is guaranteed in the United States. The legal rights of citizens are not to be unilaterally abrogated and ignored and bypassed even if the government has the ability. You are in command of the Secret Telepathic Police abbreviated as STP. The STP is a force of government hit men recruited from various police departments and stationed all over the country. The United States government began experimenting with LSD in the 1950s and succeeded in unlocking the hidden powers of the human mind enabling STP agents to Astral Project themselves out of their bodies and fly around anywhere they wish to go. Also the STP agents have enhanced telepathic and telekinetic abilities. The STP have invaded my brain and modified it so that the STP can see through my eyes and hear through my ears plus I am unable to disconnect from the STP so the STP can harass me with verbal statements and questions at all hours. This is called being 'connected'. Also the STP deny me sleep unless I knock myself out with alcohol. Even then I am woken up every two hours or so and have to knock myself out over and over to get the sleep I need to keep functioning. The STP is dedicated to targeting selected individuals such as Angels and going around the law in order to get control of the Angel. At this point in time the STP still needs a legal pretext to get me incarcerated but this may change. In my case being an Archangel the STP want to do brain surgery on me to dispose of me the individual but use my still living body and the Archangel power to serve their own purposes.

There is absolutely no doubt at all that I am an Archangel and my God given name is 'The Teacher' referred to somewhere in the Bible. God has spoken to me and has performed miracles to help me mostly but not always at my request.

The time is coming soon when the STP will consult with presidential candidates to vet the candidate and if the candidate indicates that the USA does not require a secret illegal police force such as the STP and if elected the candidate will dismantle the STP then the STP will use their power to block the candidate from being elected.

Angels are messengers sent by God and this is my message. Write your Congressman or Senator on my behalf and mention that you are wise to the hidden agenda of the STP to take over the country and make the USA a police controlled police state.

Thank You, William Frank Lamar 253-737-5496 or 206-854-7148 or RED240ZEEEGUY@AOL.COM

SUPERIOR COURT OF WASHINGTON COUNTY OF KENT

In re
 Joe Albritton Petitioner
 And Respondent: Cheryl Albritton
 No. 15-3-01090-9KNT
 Summons by Publication (SMPB)
 TO THE RESPONDENT: Cheryl Albritton

- The petitioner has started an action in the above court requesting that your marriage or domestic partnership be dissolved.
- You must respond to this summons by serving a copy of your written response on the person signing this summons and by filing the original with the clerk of the court. If you do not serve your written response within 60 days after the date of the first publication of this summons (60 days after the 11 day of March 2015), the court may enter an order of default against you, and the court may, without further notice to you, enter a decree and approve or provide for other relief requested in this summons. In the case of a dissolution, the court will not enter the final decree until at least 90 days after service and filing. If you serve a notice of appearance on the undersigned person, you are entitled to notice before an order of default or a decree may be entered.
- Your written response to the summons and petition must be on form WPF DR 01.0300, Response to Petition (Marriage). Information about how to get this form may be obtained by contacting the clerk of the court, by contacting the Administrative Office of the Courts at (360) 705-5328, or from the Internet at the Washington State Courts homepage: <http://www.courts.wa.gov/forms>
- If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be served on time.
- One method of serving a copy of your response on the petitioner is to send it by certified mail with return receipt requested.
- Other: Order for Service of Summons by Publication.

This summons is issued pursuant to RCW 4.28.100 and Superior Court Civil Rule 4.1 of the state of Washington.

Dated: 2/16/2015

Joe Albritton
 Signature of Petitioner or Lawyer/WSBA No.

File original of your response with the clerk of the court at:
 Department of Judicial Administration
 Office of the Superior Court Clerk
 401 - 4th Avenue N #2C
 Kent, Washington 98032

Serve a copy of your response on: Petitioner (you may list an address that is not your residential address where you agree to accept legal documents. Any time this address changes while this action is pending, you must notify the opposing parties in writing and file an updated Confidential Information Form (WPF DRPSCU 09.0200) with the court clerk.)

Joe Albritton
 29249 20th Way S
 Federal Way, WA 98003

SUPERIOR COURT OF WASHINGTON COUNTY OF KENT

In re: **Michael John Cwalina, Petitioner**
And Sofia Pricsilla Lewis, Respondent.
No. 15-3-01151-4 KNT
Summons by Publication (SMPB)
TO THE RESPONDENT: Sofia Pricsilla Lewis

- The petitioner has started an action in the above court requesting the establishment or modification of a parenting plan or residential schedule and the establishment or modification of a child support order.
- The petition also requests that the court grant the following relief: Approve a parenting plan or a residential schedule for the dependent children.
- You must respond to this summons by serving a copy of your written response on the person signing this summons and by filing the original with the clerk of the court. If you do not serve your written response within 60 days after the date of the first publication of this summons (60 days after the 18 day of March, 2015), the court may enter an order of default against you, and the court may, without further notice to you, enter a decree and approve or provide for other relief requested in this summons. In the case of a dissolution, the court will not enter the final decree until at least 90 days after service and filing. If you serve a notice of appearance on the undersigned person, you are entitled to notice before an order of default or a decree may be entered.

4. Your written response to the summons and petition must be on form WPF PS 15.0300, Response to Response to Petition for Residential Schedule/Parenting Plan/Child Support. Information about how to get this form may be obtained by contacting the clerk of the court, by contacting the Administrative Office of the Courts at (360) 705-5328, or from the Internet at the Washington State Courts homepage: <http://www.courts.wa.gov/forms>

5. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be served on time.

6 One method of serving a copy of your response on the petitioner is to send it by certified mail with return receipt requested.

7. Other: Order for Service of Summons by Publication.

This summons is issued pursuant to RCW 4.28.100 and Superior Court Civil Rule 4.1 of the state of Washington.

Dated: 3/11/15

Michael John Cwalina II
 Signature of Petitioner or Lawyer/WSBA No.

File original of your response with the clerk of the court at:
 Department of Judicial Administration
 Office of the Superior Court Clerk
 401 - 4th Avenue N. #2C Kent, Washington 98032

Serve a copy of your response on: Petitioner (you may list an address that is not your residential address where you agree to accept legal documents. Any time this address changes while this action is pending, you must notify the opposing parties in writing and file an updated Confidential Information Form (WPF DRPSCU 09.0200) with the court clerk.)

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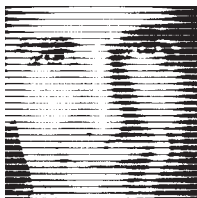
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SAVAGE LOVE

Brief of Hearts BY DAN SAVAGE

I'm a straight guy in my 30s dating a woman in her mid-20s. We've been together for a year, and I'm crazy about her. In love, even. She's gorgeous, sweet, kind, loving, and very sexual. She's perfect. In her late teens and early 20s, she had a wild sex life. She attended sex parties, had loads of NSA hookups, sexted with random guys she met online, etc. She revealed this to me slowly and carefully out of fear that I'd look down on her, but what she didn't know is that I have an intense cuckold interest. I've asked her, ad nauseam, for every detail she can recall about these encounters. The ones centering on "alpha jocks" with extremely large cocks are the ones I enjoy most. I'm a nerdy guy, definitely not muscular or athletic. I have intense fantasies of some alpha male taking her away from me, or catching her with a hot young soccer player or a good-looking musician—any guy at the top of the social pile. The idea of watching her have sex with one of them is exhilarating. But it's also gut-wrenching. I haven't told her how much I would like her to go through with an actual hookup. However, I'm certain this would not be well-received on her part; she's made it clear that she's not proud of her wild past. To complicate this, my interest in cuckolding does not come from a healthy place. I experienced a series of rejections in my late teens and early 20s, all of which involved being outclassed by better guys. The first girl I was ever in love with, who kept stringing me along, had sex with another guy while talking to me on the phone. She went into detail about how huge his penis was, how good it felt, and so forth, while I shook with envy and misery and excitement. It was a terrible, traumatizing experience, but now it rules my sexual fantasies. Is it okay to indulge an interest that likely stems from a traumatic experience? (Assuming she's willing.)

Harrowingly Upsetting Reckless Tendencies Mostly Excite

First things first, HURTME: Your girlfriend can't put this period of her life behind her—all those hung alpha jocks, all those NSA hookups—while she's with a man who demands to have every last detail recounted ad nauseam. So you might wanna check in with your gorgeous, sweet, kind, etc. girlfriend before she decides to put you behind her, too. It's possible she enjoys sharing her stories with you because your enjoyment makes her feel better about those experiences in retrospect; all those meaningless sexual encounters now mean something because they enhance the relationship she's in.

Checking in with her about how she's feeling will give you a better idea of how receptive she would be to cuckolding you. If sharing stories about her past makes her feel sexy (because the encounters were hot) and it feels meaningful (because the stories enhance your sexual connection), then your girlfriend *might* be open to the idea of coming home with a brand-new story to tell you.

Or she might not. Like I said, you need to check in with her.

As for you, HURTME, your erotic imagination seized on that experience—that cruel girl on the phone—and through a mysterious process that sex researchers don't quite understand, your mildly-to-wildly-traumatizing early sexual experience emerged in adulthood as a full-blown kink. There may be other boys out there who had the exact same experience—that girl could have had other victims—who don't have any interest in being cuckolded. The alchemy of kinks isn't fully understood.

There's only one way to find out if you would enjoy being cuckolded, HURTME, and that's to do it. But there are three questions (at least) that you need to ask yourself before you act: Have you built a firewall between your sense of your own sexual desirability and your kink, a kink

that's about your eroticized fear of sexual inadequacy and not your actual sexual inadequacy? (You landed a gorgeous, sweet, kind, loving, and very sexual girlfriend—you're clearly more than adequate!) Are you sure you won't wind up in the fetal position on the floor after your girlfriend fucks some alpha stud? And if you do react badly, if being cuckolded in reality is painful, not sexy, can you process your feelings without lashing out at or slut-shaming your girlfriend?

A few sessions with a kink-positive shrink might help you answer those questions. You can find one through the American Association of Sexuality Educators, Counselors and Therapists (aasect.org).

Is it your opinion that a girl can love a man but also want an open relationship? Or does wanting an open relationship mean that the girl doesn't love her man? (I'm the girl in this situation.)

Perplexed Over Lusty Yearnings

Wanting to fuck other men isn't proof that a girl (or a boy or a SOPATGS*) doesn't love her man. When two people make a monogamous commitment—which should be an opt-in choice, not a default setting—they're promising not to fuck other people. But both will still wanna fuck other people. If you can't see yourself sleeping with just one man for the rest of your life—or being in a relationship with just one man at a time—then a monogamous commitment isn't for you, POLY. And if the man you're with wants a monogamous commitment—if being with him means you can't sleep with other men—then he might not be for you either.

I'm a gay man married to a wonderful man. For most of our 12-year relationship, we've had a boring sexual script that is all about him getting blown. He just doesn't seem interested in much else, and although we've talked about it over the years, nothing has really changed. He is selfish in bed. He's a wonderful husband otherwise, and I love him deeply. Recently, he was out of town, and in a weak moment, I ended up meeting an experienced spanking Dom. We've met several times, and I'm counting the days until he whales on my butt again. Not in my wildest imagination could or would my husband EVER do something like this with me. He just doesn't have it in him. I am more sexually fulfilled than I have been in a decade. I'm also lying and cheating. I'm deeply torn. If I tell my husband, my guess is that he won't take it well. It could cause our marriage to unravel. If I keep lying, I bear the moral burden of the lie, and he could find out anyway.

Still Professing A Normal Kink

We all have sexual limits, we're all entitled to our sexual limits, but expecting your spouse to do nothing but blow you for 12 years isn't a limit. It's bullshit, SPANK. Your husband's complete disregard for your feelings—for your sense of sexual fulfillment—tips over into the sexual abandonment category. His actions don't excuse your affair, of course, but horniness, frustration, and duress drove you to this, and your husband has to take his share of the responsibility. You say your marriage might unravel if you were to tell your husband about this spanking. But whatever the fallout might be—the end of your marriage or renegotiated terms that allow you to get some/most of your needs met elsewhere—is better than the status quo. Tell him. ■

* Some other point along the gender spectrum.

This week, the *Lovecast* welcomes our favorite dominatrix: Mistress Matisse! Listen at savage-lovecast.com.

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**FREE WILL
ASTROLOGY**

BY ROB BREZSNY

For the Week of March 18

ARIES (March 21–April 19): You're entering a time and space known as the Ad-Lib Zone. In this territory, fertile chaos and inspirational uncertainty are freely available. Improvised formulas will generate stronger mojo than time-worn maxims. Creativity is de rigueur, and street smarts count for more than book learning. May I offer some mottoes to live by when "common sense" is inadequate? (1) Don't be a slave to necessity. (2) Be as slippery as you can be and still maintain your integrity. (3) Don't just question authority, be thrilled about every chance you get to also question habit, tradition, fashion, trendiness, apathy, and dogma.

TAURUS (April 20–May 20): By 1993, rock band Guns N' Roses had released five successful albums. But on the way to record their next masterpiece, there were numerous delays and diversions. Band members feuded. Some were fired and others departed. Eventually, only one original member remained to bring the task to conclusion with the help of new musicians. The sixth album, *Chinese Democracy*, finally emerged in 2008. I'm seeing a similarity between Guns N' Roses' process and one of your ongoing projects, Taurus. The good news is that I think most of the hassles and delays are behind you, or will be if you act now. You're primed to make a big push toward the finish line.

GEMINI (May 21–June 20): The anonymous blogger at Neurolove.me gives advice on how to love a Gemini: "Don't get impatient with their distractibility. Always make time for great conversation. Be understanding when they're moody. Help them move past their insecurities, and tell them it's not their job to please everyone. Let them have space but never let them be lonely." I endorse all that good counsel and add this: "To love Geminis, listen to them attentively and with expansive flexibility. Don't try to force them to be consistent; encourage them to experiment at uniting their sometimes conflicting urges. As best as you can, express appreciation not just for the parts of them that are easy to love but also for the parts that are not yet ripe or charming." Now feel free, Gemini, to show this horoscope to those whose affection you want.

CANCER (June 21–July 22): You have recently been to the mountaintop, at least metaphorically. Right? You wandered out to the high frontier and ruminated on the state of your fate from the most expansive vista you could find. Right? You have questioned the limitations you had previously accepted, and you have weaned yourself from at least

one of your devitalizing comforts, and you have explored certain possibilities that had been taboo. Right? So what comes next? Here's what I suggest: Start building a new framework or structure or system that will incorporate all that you've learned during your break.

LEO (July 23–Aug 22): According to the international code of food standards, there are 13 possible sizes for an olive. They include large, extra large, jumbo, extra jumbo, giant, colossal, super colossal, mammoth, and super mammoth. If I had my way, Leo, you would apply this mind-set to everything you do in the coming weeks. It's time for you to think very big. You will thrive as you expand your mind, stretch your boundaries, increase your territory, amplify your self-expression, magnify your focus, and broaden your innocence.

VIRGO (Aug 23–Sept 22): "Half the troubles of this life can be traced to saying yes too quickly and not saying no soon enough," proclaimed humorist Josh Billings. That's an exaggeration made for comic effect, of course. (And I think that some of life's troubles also come from saying no too much and not saying yes enough.) But for you, Virgo, Billings' advice will be especially pertinent in the coming weeks. In fact, my hypothesis is that you will be able to keep your troubles to a minimum and boost your progress to a maximum by being frugal with yes and ample with no.

LIBRA (Sept 23–Oct 22): Your mind says, "I need more room to move. I've got to feel free to experiment." Your heart says, "I think maybe I need more commitment and certainty." Your astrologer suggests, "Be a bit more skeptical about the dream lover who seems to be interfering with your efforts to bond with the Real Thing." I'm not sure which of these three sources you should heed, Libra. Do you think it might somehow be possible to honor them all? I invite you to try.

SCORPIO (Oct 23–Nov 21): "Without your wound, where would your power be?" asked writer Thornton Wilder. "The very angels themselves cannot persuade the wretched and blundering children on earth as can one human being broken on the wheels of living." Let's make that one of your ongoing meditations, Scorpio. I think the coming weeks will be an excellent time to come to a greater appreciation for your past losses. What capacities has your suffering given birth to? What failures have made you stronger? What crucial lessons and unexpected benefits have emerged from your sadness and madness?

SAGITTARIUS (Nov 22–Dec 21): "Creating is not magic but work," says Kevin Ashton, author of the book *How to Fly a Horse: The Secret History of Creation, Invention, and Discovery*. In other words, inspiration is a relatively small part of the creative process. Over the long haul, the more important

factors are self-discipline, organized thinking, hard work, and attention to detail. And yet inspiration isn't irrelevant, either. Brainstorms and periodic leaps of insight can be highly useful. That's a good reminder as you enter a phase when you're likely to be more imaginative and original than usual. I expect creative excitement to be a regular visitor.

CAPRICORN (Dec 22–Jan 19): The fictional detective Sherlock Holmes was a good Capricorn, born January 6, 1854. In the course of Arthur Conan Doyle's 60 stories about his life, he revealed his exceptional talent as an analytical thinker. His attention to detail was essential to his success, and so was his expertise at gathering information. He did have a problem with addictive drugs, however. Morphine tempted him now and then, and cocaine more often, usually when he wasn't feeling sufficiently challenged. Let this serve as a gentle warning, Capricorn. In the coming weeks, seek more relaxation and downtime than usual. Focus on recharging your psychic batteries. But please be sure that doesn't cause you to get bored and then dabble with self-sabotaging stimuli.

AQUARIUS (Jan 20–Feb 18): English is my first language. Years ago, there was a time when I spoke a lot of French with my Parisian girlfriend, but my skill faded after we broke up. So I'm not bilingual in the usual sense. But I do have some mastery in the language of music, thanks to my career as a singer-songwriter. Having raised a daughter, I also learned to converse in the language of children. And I've remembered and worked with my nightly dreams every day for decades, so I speak the language of dreams. What about you, Aquarius? In the coming weeks, I bet you'll be challenged to make more extensive use of one of your second languages. It's time to be adaptable and resourceful in your approach to communication.

PISCES (Feb 19–March 20): Do you need a reason to think sharper and work smarter and try harder? I'll give you four reasons. (1) Because you're finally ready to get healing the inner saboteur who in the past has undermined your confidence. (2) Because you're finally ready to see the objective truth about one of your self-doubts, which is that it's a delusion. (3) Because you're finally ready to stop blaming an adversary for a certain obstacle you face, which means the obstacle will become easier to overcome. (4) Because you're finally ready to understand that in order to nurture and hone your ample creativity, you have to use it to improve your life on a regular basis.

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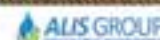


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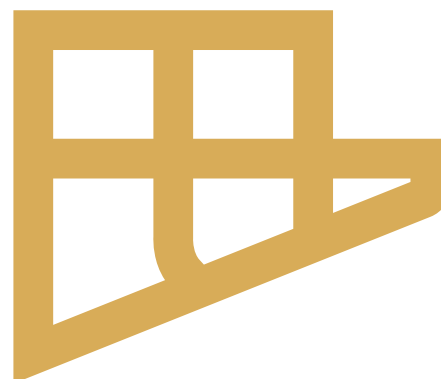
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